

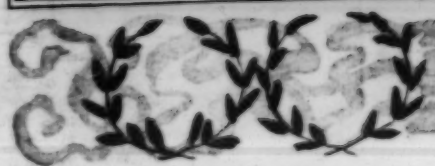
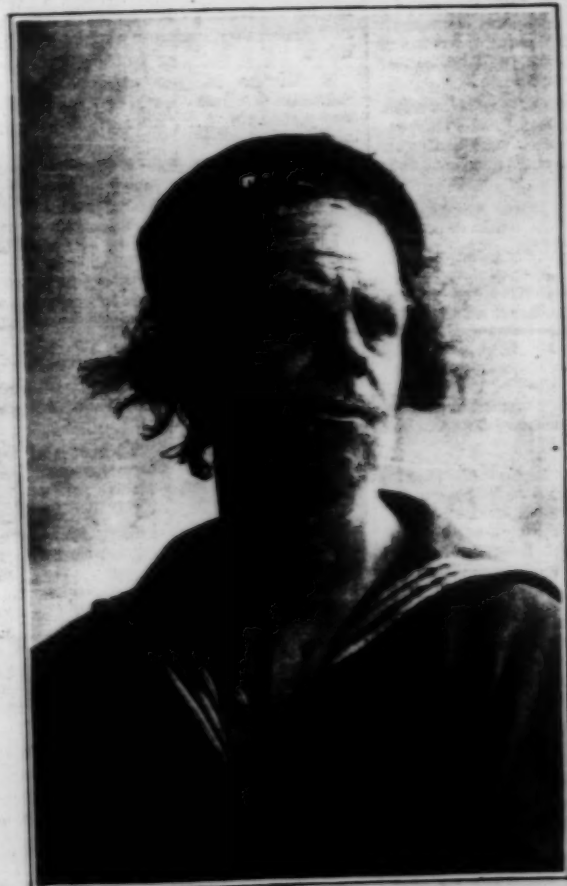
TWENTY-FOUR PAGES

# THE NEW YORK DRAMATIC MIRROR

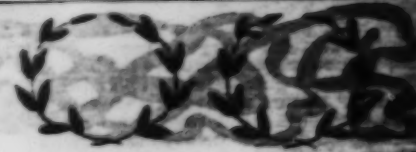
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MR. AND MRS. W. A. WHITECAP





## THE AUTHOR OF 'WAY DOWN EAST.'



LOTTIE BLAIR PARKER

"It is a mystery to me how anybody can write a play who has not previously had some practical theatrical experience."

Thus spoke Lottie Blair Parker, the clever authoress whose 'Way Down East' is one of the substantial dramatic successes of the season.

"Of course," said Mrs. Parker, "there are some brilliant exceptions to the rule. But the majority of plays that achieve any lasting success come from the pens of persons who are familiar with the inward workings of the theatre."

"You were once an actress, Mrs. Parker?" questioned the Mirror man.

"Yes, I had several seasons of invaluable technical experience as an actress. While I have always had a certain facility with my pen and an innate love for literature, I realize fully that I could never have accomplished anything as a playwright had I not become acquainted with the stage in a technical way. Play-making is a trade. No matter how much inspiration and originality one may have, those precious gifts are wasted unless they are accompanied by a thorough knowledge of the rudiments of the craft."

"Where did you begin your theatrical career?"

"At the Boston Theatre with the old stock company. Afterward I filled various engagements on the road, playing among other companies with Madame Janaschek and Lawrence Barrett. My last appearance was in the title role in *Hazel Kirke*."

"What was your first incentive to playwriting?"

"Well, perhaps you may remember that six or seven years ago the New York Herald opened a prize competition for the best one-act play written by an American author. I took heart of grace, and submitted a little thing of my own called *White Roses*. It did not win the prize, but the judges were good enough to award it honorable mention, and Daniel Frohman, of the Lyceum Theatre, purchased it straightway, and gave it a production. *White Roses* was better cast and better set than any one-act play I have ever seen produced. There were but three characters in the piece. Miss Cayvan, Miss Shannon, and Mrs. Whiffen played them admirably."

"*White Roses* was very successful?"

"Yes; its success made me sanguine beyond all limits. I imagined that all I had to do was to write plays and sell them. This happy hallucination did not survive many months. From blissful ignorance I awoke to the unwelcome realization that hard work, pluck and perseverance were essential to any future success."

"What were your next plays?"

"I wrote two more one-act plays—*Dick o' the Hills*, produced by the pupils of the Empire Theatre School, and *The Broken Sword*, played by the pupils of the American Academy of Dramatic Arts."

"Then you wrote 'Way Down East'?"

"Yes; I submitted it to Mr. W. A. Brady, who liked it from the first. His opinion of the play's merits was endorsed by W. J. Lemoine and other competent judges."

"Did you dig your types out of real life?"

"Well, I have spent a good portion of my life in New England, and I am generally familiar with the types found in this particular region. My characters must be true and real, because many people identify them with similar characters they have known in New England. They are types that are sympathetic and interesting to all classes of theatregoers."

"And your plot?"

"I don't want of the originality of my plot. It has been used by Tennyson, not to mention many lesser geniuses. The effective treatment of a theme constitutes its originality. A plot may be as old as the hills, but if it is handled in a fresh and interesting way the playwright is justified in calling his work original. Four things enter into every success. I divide the success in 'Way Down East' into quarters. One I will take for myself. One quarter goes to Joseph R. Grimmer, who staged and produced the play. Another quarter goes to William A. Brady, who gave it the aid of his ripe business experience and sound good judgment. The last quarter goes rightfully to the excellent company for their faithful and thorough interpretation of their respective roles."

"You are over generous, Mrs. Parker, in sharing your success with others. Most authors arrogate all the credit of their work."

"I have seen too many good plays fail through bad management not to know the concomitants of a substantial stage success. There is more hope for a bad play that has the benefit of good management than for a good play badly managed. Four factors are essential to insure a thorough success—a good play, good stage management, good business management, and a good company. Without any one of these factors the enterprise cannot endure. Mind you, I am speaking solely for myself, from my own personal observation of the present condition of things. Great plays are possibly written which may perhaps succeed in spite of adverse circumstances. I never heard of such plays."

"From those remarks it will be seen that Mrs. Parker is a woman of sound common sense as well as a playwright of uncommon ability. She is the wife of Harry Deal Parker, resident manager of the Manhattan Theatre. At present Mrs. Parker is at work upon two new plays—a

comedy for a popular star and a comedy-drama for a well-known young leading man. Both plays will probably receive their initial productions this Fall at Broadway houses."

## A NOVEL STAGE DUEL.

Since the revival of the romantic drama began two years ago there have been stage duels innumerable. The majority of them have been mere variations on the old-time combats—"three up and three down"—fought by Vincent Crummies' pupils in the days of Nicholas Nickleby. A particularly good exception to the rule of tradition is the stage duel fought by Wilton Lackaye in his new play, *Charles O'Malley*. The newspapers of Washington, where the play was produced, say that it is the best stage duel ever fought in that city.

O'Malley, the hero, has escaped from the prison, where he is under sentence of death, only to be captured in company with his sweetheart, Lucy Dashwood, by the villain, Captain Hammersly, who offers the young Irishman one chance of liberty. He signs a confession of O'Malley's innocence and drops it from the balcony of the house where the scene transpires, with the order that unless he calls for it within fifteen minutes it is to be read. This done he challenges O'Malley to fight with swords. Should he win, Lucy is to be his wife; if he loses there will be no one to retrieve the written confession which will free the innocent young officer.

At first O'Malley refuses these conditions, but he is goaded by his sweetheart and finally accepts. The women are locked on the balcony outside to await the advent of the survivor. The combat is about to begin when Hammersly complains that his weapon is shorter than that of his antagonist, and takes both to measure them. No sooner is he possessed of O'Malley's blade than he breaks it in half, and declaring his intention of explaining the dragon's death by his own prowess, attempts to murder his prisoner. But O'Malley has gained possession of the broken half of his sword and defends himself bravely. At last, however, heavy odds begin to tell, and his desperate struggle threatens to prove fruitless. He slips finally, and, falling backward, knocks over an old suit of armor standing against the wall. The mailed figure drops the sword it has held for years, and O'Malley takes possession of it as the soldiers are hard beating on the door. Then as the dragon runs the scoundrel through, the door is broken down, and a line of guards, accompanied by the women, enter the room. The curtain falls immediately afterward.

Needless to say, this duel excited the Washington audience by its originality and the intensity of its interest. During the week the seven performances of the play received no less than seventy-two curtain-calls. Mr. Lackaye has complimented its young author, Theodore Burt Sayre, upon providing him with his best part since Svengali. Mr. Lackaye has received information that a certain unscrupulous playwright has incorporated the duel scene of the play into one of his own productions. Mr. Lackaye says he will prosecute any colorable imitation of this scene.

## SOME PROPHECIES.

Robert E. Stevens, manager of The Cherry Pickers this season, made a few prophetic remarks to a Mirror man last week about the revival of the stock system. Mr. Stevens is an old observer of things theatrical, and his opinions are generally respected as coming from a veteran.

"The indications are that the stock company will again get a foothold," said Mr. Stevens. "In my opinion, the playwright will profit above all others by this revival. New plays will be needed, and the American playwright will have his long-looked-for opportunity. The old plays won't do. Some few years ago I managed a production of *The Cornish Brothers*. The story of the piece held the attention of the audience, but the language was ridiculously verbose and metaphorical. This is the prime fault of the old plays. A modern audience won't stand for circumlocution of speech. Boucicault and Charles Reade produced some masterpieces, but their inflated dialogue renders their plays unfit for modern use. Now the return of the stock necessitates an abundance of new plays dealing with vital problems of contemporary life. Take my word for it, the American playwright will get his innings when the stock system fully returns to vogue."

John Malone, another shrewd veteran, was less sanguine on the subject. "Yes," he said, "we are coming back to the stock again, but I regard the present efforts to re-establish permanent organizations as half-hearted struggles. They don't play the legitimate piece. That's the trouble. They put up the wisky-washy pieces that have done duty for the past half dozen seasons and are now used up at the legitimate theatres."

John J. Coleman in discussing the subject struck a live issue. "If the stock system survives next season, the 'rep' shows will have to give up the ghost. Repertoire companies of the better class will be unable to compete with stock organizations. The people will patronize a theatre where the artistic quality of the company is an assured fact. There is always a great deal of local pride attaching to a stock theatre. Just think of the halo of romance that encircles the Boston Museum! Bostonians raise their eyes to heaven at the mere mention of Charles Barron and Annie Clarke."

## A SEASON OF PROFIT.

Tennessee's Partner closed a season of thirty-eight weeks at Lawrence, Mass., on May 9. The entire country has been covered in the tour, and the play has been an undisputed success in all sections. The next tour will open at last season's starting place, Toledo, Ohio, on Aug. 23, and practically the same route will be traveled. Manager Alston contemplates putting on another play in order to make longer engagements profitable in some of the cities. Ethna Williams, Jane Corcoran, and Annie Mortimer have been re-engaged for next season. Manager Alston has been visiting his relatives in Holyoke, but will return to New York this week to close up the balance of next season's time, twenty-five weeks of which are already booked.

## NEW THEATRE IN MONTREAL.

Application has been made to the Canadian Government for a charter for the West End Theatre Company, Limited, which has for its object the construction of a handsome playhouse in the West End section of Montreal. The backers of the enterprise are all prominent citizens of Montreal who are anxious to give their city a modern, up-to-date theatre, complete in every way, and rivaling in beauty and appointments any on the continent. J. B. McEldrick and Son will be the architects, and Mrs. Frank Murphy, it is reported, will lease the house, which is to have a seating capacity of about two thousand.

## GOSSIP.

Blaney's A Hired Girl and A Boy Wanted are playing through Western territory to large business. Both attractions will remain on tour until July 1.

Our Guardian Angel, a melodrama, now being played in London, will be produced here next season by Davis and Keogh, under the title of Land and Sea. Another new production of this firm will be *The Golden Key*.

Stuart, the epicene impersonator who has been playing Queen Isabella in 1492 this season, will probably take out the burlesque next year on his own account.

Markley and Appell, managers of the Grand Opera House at Harrisburg, have secured the new ground floor theatre at Lebanon, Pa. The new house will be known as the Fisher Academy of Music, and is now being erected. It will have a seating capacity of 1,500, and its builder has promised to make it one of the finest theatres in Central Pennsylvania.

The Western (R. I.) Daily Tribune recently contained the following: "The current issue of THE NEW YORK DRAMATIC MIRROR contains a fine portrait of Marie D. Shotwell, of New York city, in traveling attire. Miss Shotwell is an actress of talent and ability, and is well and widely known in Westerly, Watch Hill and Stonington."

During the recent engagement of Edwin Milton Boyle in Albany, N. Y., on the occasion of a Princeton reunion, Mr. Boyle was complimented with a luncheon at the Fort Orange Club by the Rev. Charles A. Richmond. He was also entertained at the Country Club by McNorton Thompson, formerly manager of the 'Varsity Eleven, and entertained by the Rev. Fred Ertan, the Rev. George Karner, and by Professor John Murdoch, of the Troy Polytechnic Institute.

Edwin A. Davis' His Excellency closed its season at Griffin, Ga., April 21, but reopened at Montgomery, Ala., April 26, the only member of the old company retained being Charles A. McGrath. The company closed on Saturday, at Pueblo, Col. Mr. and Mrs. Davis will go to Long Branch for the summer, and open their next season at St. Paul, Minn., Aug. 18 for a Pacific Coast tour in a new play with special scenery, and the following roster: Edwin A. Davis, Pearl Berry, Hazel Woods, Miss Washella, Gordon Sisters, Mrs. E. A. Davis, Charles A. McGrath, Gus Arthur, H. C. Danforth, E. M. Samuels, H. H. Howes, Charles A. Sassen, and R. V. Carleton.

Knox G. Wilson has been very successful in the principal comedy role with Rice's Ballet Girl company.

The Whitman Sisters' Oriental Troubadours, under management of Will F. Gardner, opened their regular summer tour at Lawrence, Kan., on May 10, to the capacity of the house. Clarence Powell, late of Hyer's Colored Comedy company, has joined for the tour.

Nell Florence has been engaged for the revival of Bronson Howard's *Shenandoah*, which will follow Contorno's Band at the Academy on May 23. Nearly all the other members of the cast will be recruited from the Grand Opera House Stock company, of Philadelphia.

Sutton Vane's melodramas, *In Sight of St. Paul's* and *Straight from the Heart*, will be produced shortly by the stock company at Moroccos, San Francisco, the rights of production having been secured from William Calder.

William S. Harkins will commence his annual tour of the Canadian provinces at St. John, N. B., on May 23, playing thereafter Halifax, Yarmouth, and other towns. He will present a repertoire including *The Crust of Society*, *What Happened to Jones*, *The New South*, and other plays. The supporting company, engaged through J. J. Spies, will embrace Mabel Eaton, Marie Le Groh, Ruby Bridges, Martin Cody, Arthur Elliot, George W. Deyo, William Farnum, and Charles Hawkins. Other engagements are to follow.

Miriam Skancke, one of the scholarship students of the Stanhope-Wheatcroft Dramatic School, who was engaged by Daniel Frohman for leads before her graduation, will be known professionally as Miriam Nesbitt.

Alice Riker, a recent graduate of the Stanhope-Wheatcroft Dramatic School, will support Felix Morris during his summer vaudeville engagements, being known upon the stage as Dorcas Dow.

A son, Edward John, was born to Mr. and Mrs. P. J. Kennedy, in this city, on May 9.

The Peruch-Beldini company closed at Birmingham, Ala., on April 30. A majority of the company have been re-engaged for next season. A summer season opened at East Lake Park, Birmingham, Ala., last week. Chas. D. Peruch was made a member of the Elks, at Tuscaloosa, Ala., May 3. H. Guy Woodward and Bessie Warren left for Asheville, N. C., to open a summer stock company. The Carleton Sisters (Hazel and Daisy) left for Dallas, Texas, but will rejoin on Aug. 2.

The annual closing performance of Henry Lodiam's School of Dramatic Art will occur at the South Broad Street Theatre, Philadelphia, on May 23, when *A Royal Escape* and *The Merchant of Venice* will be presented by the following players: Henry Lodiam, George Horton, William Carpenter, Henry Gordon, John Terrie, Gordon Carrigan, James C. Fox, Carl H. Fast, William A. Bulkley, Charles Walton, Howard M. Othman, George P. Deacon, Henry M. Janvier, Robert Ryan, Richard W. Stiles, John H. Lawler, Mr. and Mrs. William Merriman Price, Viva Warren and Eva Watson.

Conrad Cantzen contributes further facts about the sudden demise of Margaret Mather. He writes to THE MIRROR: "Miss Mather was far from well all season. In Toronto, Ont., our opening week, she was very ill. In Buffalo she was so sick that we had to lay off for three nights. While playing in the South, about two weeks before her death, she contracted a severe cold—so severe, in fact, that she could scarcely speak. We had to cancel Athens, Ga., and go on to our next date, Atlanta. Miss Mather spoke her last lines in the scene of *Cymbeline*. On the stage at the time were Mr. Eberle, Mr. Hartleigh, and myself. The physicians who attended the actress were expert practitioners, and she received the best medical treatment."

John J. Martin, who has been with The Wizard of the Nile the past season, goes to Lancaster, Pa., for the summer operatic revival.

Mrs. Ada Levick and her son, said to be one of the cleverest juvenile actors on the stage, are in the city, and are considering offers for joint or single engagements.

Since *What Happened to Jones*, George H. Broadhurst has written two new plays—*The Last Chapter* and *Why Smith Left Home*. The latter will receive its initial presentation in New York city in August or September.



Mand Cooling, who is pictured above, will spend the summer at Niagara Falls and the Thousand Islands. She has received several flattering offers for summer stock work, but prefers to take a needed rest. Miss Cooling has been highly commended for her work by the press of the Southern cities during the past season. Her engagement as leading lady of the Edwin Travers company terminated at Richmond on April 15. Some of the best notices received by that organization were based on Miss Cooling's work. One of her particularly effective performances is in the form of a monologue, in which she gives pleasing recitations and clever imitations of children and prominent persons. One of her happiest imitations is of the noted pantomime artist, Madame Pilar-Morin. Miss Cooling is studious and original. She writes and dramatizes most of her monologues and sketches, and has unusual aptitude for ingenuite work. She has not settled her plans for next season.

Charles F. Dittmar has arranged for English productions of *The Pay Train*, *The Captain's Mate*, and *An Innocent Kid*, the last named to be known abroad as *Hearts Are Trumps*. He is also booking for America the successful English melodrama, *The Wheel of Fortune*.

A handsome seventy-page issue of the St. Joseph, Mo., *Journal of Commerce* was published in honor of the jubilee celebration at St. Joseph, May 11 and 12, of which H. F. McGarvie was assistant director-general.

Elmer E. Grandin will play his original part of the Slave in the revival of *The White Squadron* at the Grand Opera House next week.

Ellen Vockey gave a very enjoyable entertainment at Hardman Hall last Thursday. Miss Vockey gave some excellent monologues and recitations, and was pleasantly assisted in musical numbers by the Lenox Banjo Club, Mand Van Dyke, Marie Thompson, Bessie Clay, Mrs. Marie Gibson, Ernest Selfert, and George Schramm.

Seats for the Lambs' minstrels to be given next Monday at the Metropolitan Opera House were auctioned last Thursday at the Garrick, W. H. Crane, Wilton Lackaye, Augustus Thomas, Digby Bell, Henry E. Dixey, Jefferson De Angelis, and others acting as auctioneers.

Albert Mahar has been playing *Grimes in A Bunch of Keys* all the season with great success, and will not close until June 1.

Lillian Bayer, having closed a successful season of thirty-six weeks with Agnes Herndon, will spend the summer at her home in Detroit, Mich.

H. Victor Morley closed with the Agnes Herndon company on May 7, and will sail on the Campania, May 21, for London, returning early in August.

The friends of Harry Clay Blaney, who was stricken with brain fever in this city about six weeks ago, will be pleased to know that he has fully recovered. Mr. Blaney was removed to his home in Columbus, Ohio, and on the journey suffered a relapse that nearly caused his death. The best of medical skill and nursing brought Mr. Blaney through the crisis. He will return to this city in a few weeks to arrange for the coming season.

Frank L. Bixby and Jessie West Cox, daughter of William West, formerly of the Harrigan and Hart company, were married on May 8 at Hoboken, N. J.

The stockholders of the Madison Square Garden company held their annual meeting last Tuesday, re-electing the present Board of Directors.

Travers-Vale's new play, *After the War*, received its initial production on any stage at the New Opera House, Monroe, Ga., May 6, for copyright purposes, and scored a success. The cast included the author, A. B. Mobley, Hal Nowell, J. W. Galloway, Emmett Lunceford, Lee Radford, Ben Watkins, Alma Knight, and Nellie Nowell. The Donaldson Lithograph Company have acquired an interest in the play, and are preparing special printing for the coming season.

Robert Rogers and Louise Mackintosh were married last Thursday at Columbus, Ohio.

Professor V. C. Minnelli and Mrs. Minnelli (Miss Gennell) have closed a season of forty weeks with the Murray Comedy company, and will rest a few weeks at Delaware, Ohio.

Wadsworth Harris, while playing in the recent Shakespearean festival at Bangor, Maine, was the guest of honor at a dinner given by the Honorable and Mrs. J. P. Bass.

The Star Concert company, of Boston—J. M. Byrnes, humorist; Marguerite Merrill, soprano; Charles B. De Lano, banjo and mandolin; and Mrs. Lena F. Corbitt, pianist—have organized for lyceum entertainments.

Camilla Martin, who was specially engaged to strengthen the cast of *Side Tracked*, last week, at Worcester, Mass., made a decided hit in singing "There's Room for One More Star" and other patriotic songs.

The Five Noses have canceled their contract with George Maxon for *A Rabbit's Foot* for next season.

LAURA KEENE'S BIOGRAPHY.—"No more charming stage biography has appeared within our recollection."—*Philadelphia Ledger*.



## IN OTHER CITIES.

## BROOKLYN.

SATURDAY, MAY 14.

The principal feature for this week of the rapidly waning season has been the appearance of John Drew at the Montauk in H. V. Edmond's *One Summer's Day*, recently current at Wallack's. Light in calibre as was *A Marriage of Convenience*, this play is even lighter, without the literary quality and finish of the former. But as acted by Mr. Drew and his excellent co. it is made both interesting and convincing. The two settings displayed were picturesque and artistic. Isabel Irving's Mayrle could not have been improved upon. The Chorus of Bijou Fernandes gives promise of brilliant achievements in the future, and May Buckley's rapid progress is indicated in the excellence of her Irene. Ida Vernon received a hearty welcome from the old guard, who also seemed to have been loyal to another favorite of bygone days, the esteemed Dan Hartigan. Another success was made by Arthur Byron, on the same lines that he scored in Mr. Drew's preceding play, and Morgan Coman showed cleverness in the character of a smitten youth in his teens. Master Henry McArdle manifested intelligence and good training in his impersonation of an urchin. James O. Barrow caught many laughs in an impossible character, and two fine bits were contributed by Mrs. Delos King and Frank Lamb as the Gypsies. The attendance has been good considering the lateness of the season, the regular portion of which is now ended at the Montauk, having continued for thirty-six weeks, including Monday, Sept. 6. During this period forty-eight productions have been made, one of which, *Romeo and Juliet*, was given by both Margaret Mather and Julia Marlowe. One engagement lasted three weeks, and four others covered a fortnight each. But one work had a return date, which favor was also accorded to Messrs. Crane, Kelcey, and E. S. Willard. These attractions have been seen in the order noted: *The Mysterion*, Mr. Bugle, *The Old Homestead*, *The Wedding Day*, *Cymbeline*, *Leah the Forsaken*, *Romeo and Juliet*, *The Honeymoon*, *Sunshine of Paradise Alley*, *The Jackkins*, *Comedy of Errors*, *The Henrietta*, *A Coat of Many Colors*, *Tess of the D'Urbervilles*, *The Mid-dleman*, *The Professor*, *Lord Chumley*, *The Lady of Lyons*, and *One Summer's Day*. The following stars have been exploited here since Sept.: Joseph Holland, Denman Thompson, Lillian Russell, Della Fox, Jeff De Angelis, Margaret Mather, Stuart Robson, Herbert Kelcey, Effe Shannon, Mrs. Fiske, E. S. Willard (two weeks), Francis Wilson, Julia Arthur, Richard Mansfield, Nat C. Goodwin, W. H. Crane, Julia Marlowe (two weeks), Sol Smith Russell, May Irwin, William Gillette, De Wolf Hopper, E. H. Sothern, and John Drew. The Castle Square co. will begin a season of opera here on Monday, the first bill comprising *Pinafore* and *Cavalleria Rusticana*, with Carmen underlined for May 23.

At the Bijou Theatre the White Squadron has proved a timely offering, the cast being considerably above the grade of that seen in its previous local presentations. For the ensuing week Manager Kennedy will give a repertoire of the classic drama, interpreted by such sterling favorites as Mary Shaw, Charles Pope, Eben Plympton, Edmund Collier, and others of merit.

The sixth week of the Jaxon Singers at the Grand Opera House has been equally divided between *Fra Diavolo* and *Faust*. During the coming week a stiff opposition will be manifested by giving a duplicate of the selections to be rendered at the Montauk. Until Thursday it had been expected that the opera season would end here on May 21, but a letter from Manager Frank Kihlholz states that it has been extended until June 4, and also imparts the information that after that date Mr. Kihlholz will not be identified with the Grand as its resident manager.

The closing week of the Gayety has been filled with the Brothers Byrne and Eight Belles. The season, which began here on Saturday night, Aug. 28, has lasted thirty-seven weeks, three of which have been devoted to straight variety, with companies headed respectively by Helene Mora, Vesta Tilley, and Maggie Cline. The plays produced have comprised *1865*, *Under the Polar Star*, *Northern Lights*, *A Black Sheep*, *At Pinner's Ridge*, *The Geezer*, *The Contented Woman*, *The Widow Jones*, *A Naval Cadet*, *McSorley's Twins*, *The Sporting Duchess*, *The Girl I Left Behind Me*, *Courted into Court*, *Two Little Vagrants*, *The Man-o'-War's Man*, *Gayest Manhattan*, *Straight from the Heart*, *Captain Impudence*, *Who is Who*, *Vanderbilt*, *The Pacific Mail*, *Superba*, *vanderbilt*, *A Run on the Bank*, *Primrose*, *The West's Minstrels*, *In Gay New York*, *A Hot Old Time*, *At Gay Coney Island*, *An Irish Gentleman*, *The Prisoner of Zenda*, *The Foundling*, *The Sunshine of Paradise Alley*, *Uncle Tom's Cabin*, *Eight Belles*, *White Otis*, *David Higgins*, *Donkey and Gizzard*, *Belle Archer*, *Flora Irwin*, *James J. Corbett*, *Thomas E. Shea*, *Edwin Milton Royle*, *Selena Fetter*, *Kelly and Mason*, *Ward and Vokes*, *John and Emma Ray*, *Mathews and Bulger*, *Andrew Mack*, *Clay Fitzgerald*, and *Nance O'Neil* have been especially featured. Resident Manager Bennett Wilson has a testimonial benefit on Saturday night after which the Gayety becomes somnolent until Fall.

At the Brooklyn Music Hall the olio has started off with Miles and Raymond, whose clever imitation of an infant's babbling, when coupled with the large size and deep bass of the man, has been provocative of hearty laughter. Maggie Bennett, a talking serio-comic, was felicitous in Mr. Johnson's *Don't Get Gay*. Harris and Fields were happily reminiscent of Weber and Fields. The Bartons, two good dancers, appeared self-satisfied at their cake walking attempts. Manning and Weston gave The Irish Pawnbroker, while the headliners, Joseph Hart and Carrie De La Haye, had a thirty-seven minute act with *The Quiet Mr. Gay*, which proved an agreeable medium for the exhibition of their many bright gifts. The curtain has been rung down by some fine parlor gymnastic feats executed by the Three Morello Brothers. Manager Laurent Howard's next special features are George W. Monroe and Billy Van and Vieve Nobriga.

The Academy of Music, which was supposed to have closed for the summer, will open again on May 23 for the production of Sousa's *Trooping of the Colors*, under local management of the energetic hustler, D. W. Robertson. The band concerts at Manhattan Beach will begin on June 18. One week later De Wolf Hopper inaugurates his season of comic opera at that place. In the action of Leonard Grover and his son, Leonard, against Andrew McPhie, of Medina, N. Y., interlocutory judgment was entered in the Supreme Court, on May 10, by General King. The plaintiffs alleged that on Nov. 8, 1897, they had a partnership with the defendant to produce *The Buffalo Club* during the recent engagement to exist until the next Christmas. The Grovers claim that on Dec. 22, while the play was being presented in the Academy of Music, in this borough, the defendant assigned the week's gross receipts to George London, and that he and London secretly left Brooklyn, having failed to settle with the creditors of the enterprise. The defendant did not appear to the trial and judgment for the plaintiff was granted by Justice Garretson.

SCHENCK COOPER.

## SAN FRANCISCO.

It is something of a relief, after months of farce and vaudeville, to see the production of *A Secret Warrant*, a legitimate play, cleverly told and carefully constructed by the pen of W. A. Tremayne, a young Montreal journalist. At the Columbia Theatre 27 Robert Mantell, assisted by a very competent co., performed this romantic drama, and while it is something of a tame affair compared with *The Prisoner of Zenda* and other strong plays, it nevertheless is a pure romance, and though there is no striking situation or climax, there is a delicate atmospheric charm to the production, and considered as a story it is exceedingly interesting. Indeed, it is

the interest of the story itself, and the creditable if somewhat verbose way in which it is unraveled and told, which claims the attention of the very good audiences which were the rule throughout the week. Mr. Mantell himself played with great discretion, and with his somewhat elaborate address and old-fashioned manner is well fitted for the part of the hero which he portrays. His performance is due to Harry St. Maur, whose performance of the part of Marquis de Saint Victor would be noticeable for its artistic finish in any co. Beverly W. Turner, as the old goldsmith made a charming picture, and Stuart Robertson deserves praise for doing the best that he could with hard and unsympathetic part. The other men were somewhat out of the picture. As the heroine Roselle Knott made a very sweet convent-bred maiden, and won favor by her sincerity and simple and unaffected manner. Marie Booth Russell played the part of the royal mistress in a queenly way. Altogether the play is of a restful kind, and with an evening to spare it can be spent very pleasantly at this cozy little theatre.

The performance of *A Texas Steer* at the California Theatre 2-7 is really an exceedingly good one, and there is little to choose between the co. that is now playing at popular prices and that which first presented it some years ago. The play is far from a new one, but its clever points are still much appreciated. The temptation to overact the part of Maverick Brander was ably resisted by Mr. Freeman, who gives a consistent characterization to the role throughout. Katie Putnam was a vivacious and attractive Rose, and gave a breezy performance of her part without being too demonstrative. Will Bray, still seeking after the position of Minister to Dahomey, was as perfect as of yore, and his part has a prominence which few blackface parts have in modern performances. The three Texans made as much noise and were as boisterous as it is necessary for them to be.

Wang was revived at the Tivoli 2-6 and proved a success. It is one of the best parts which Mr. Stevens performs, and he is never better suited than in the title-role of this favorite American opera. Mr. Leary was distinctly in his element as the keeper of the royal elephant, and Miss Hall made an attractive Prince. The Gambodians, with Bob Mitchell in the lead, were as funny as ever, and Carrie Roma's excellent acting and good voice added much to the success of a very successful production. *Ship Ahoy* 3.

This is the last week of Ferris Hartman with The Grand Opera House. He has certainly made a promising start as a star, and it is to be hoped that his engagement here is but an introduction to a successful career. Madame Pilar-Morin and her pantomime co., assisted by Fritz Scheel and an orchestra of forty musicians, will be the novel attraction 9.

The Gay Parisians are in their second week at the Alcazar, and the audience are exceedingly large every night. This clever farce has been successful enough to justify running it a third week, but nevertheless it will be withdrawn 9 to give place to *Niobe*.

At Morosco's Grand Opera House 2-9 The Hearts of New York drew large numbers who have a liking for the realistic sensational melodrama. Lettie Wynne played the dashing soubrette, Clara Milburn, in breezy manner, introducing some songs which served to display her rich contralto voice to advantage. Lorena Atwood as Mrs. Milburn was good, and Julia Blanc did some character work as Gracely Davis. Harry Mainha showed his ability and versatility by a creditable impersonation of Tom Milburn. Fred Butler made another hit as J. Skiffington Yerkes. Mortimer Snow had the leading juvenile role as Jerry, and Maurice Stewart played the part of a New York policeman, winning the accustomed applause of the gallery. The attraction for the week of 9-15 will be Frank Linden in his romantic drama, *The Prisoner of Algiers*, a sequel to *Monte Cristo*.

The Passion Play is still drawing large audiences every afternoon at the Baldwin.

After a brief vacation Maud Edna Hall will return to appear at the Montauk in *The Prisoner of Algiers*. George Purcell will also make her reappearance after a brief rest and will be seen as *Toinette*, an ingenue role.

Mr. and Mrs. Wright Huntington (Florida Kingesley) have returned from Los Angeles after a successful engagement with the Belasco-Thall co., and will be warmly welcomed by the patrons of the Alcazar when they appear in *Niobe* 9.

*Ship Ahoy*, which is to be produced 9 at the Tivoli, ran for fifteen weeks in 1895, and there have been many requests since that time for its revival.

W. W. KAUFMAN.

## BUFFALO.

Julia Marlowe had a successful week at the Star 9-14 in a repertoire including *For Bonnie Prince Charlie*, *The Countess Valeska*, *As You Like It*, and *Ingoram*. The first two plays were new to Buffalo and for that reason unusual interest was attached to the engagement. For Bonnie Prince Charlie is of too sombre a nature to attract a large audience. Marlowe played the part of the beggar girl with much pathos and was exceptionally good in the emotional scenes. The Countess Valeska proved to be much more interesting to our patrons. Altogether it is one of the strongest plays we have seen this season. Of humor there is little, but that little is sufficient to relieve the play of the monotony of tragedy. As the high-strung, loyal woman Miss Marlowe gave a splendid exhibition of delicate and finished acting. Her use of vehemence and forced calmness in trying situations was uncommonly good. Hobart Bosworth, Alfred Kendrick, and Dodson L. Mitchell afforded good support. The remainder of the co. was none too strong. Roland Reed 16-18.

The McKee Rankin co. in East Lynne was the attraction at the Lyceum 9-14. Mr. Rankin is presenting a brand new and most excellent version of this old favorite. The co. is a strong one, but William Lackaye's absence was sorely felt. Nance O'Neil has improved rapidly since her last appearance here. She is much more natural in the strong emotional scenes and does not display her old tendency to overact. Andrew Robson, H. A. Weaver, and Rose Eytzinger gave excellent support. Business has been satisfactory. The same co. will produce *Trilby* 16-21.

Berry and Hughes have signed with the George Wilson Minstrel co. for next season. A long season throughout the South has been booked. F. W. Berry was made a member of B. P. O. Elks 21 at the last session of that lodge.

Patriotism ran rife in Music Hall 6-7, when Sousa's *The Trooping of the Colors* was given here for the first time. Cheer after cheer rang out, handkerchiefs were waved, hats were thrown in the air, and every possible manifestation of approbation was indulged in by the vast audiences. In every way the presentation of the spectacle was a glorious success. In Mr. Sousa is presenting the musical sensation of the day in this country.

Mr. and Mrs. James K. Hackett (Mary Manning) were in the city for a few hours 8.

Eva Tanguay has scored a big hit in Clifford's *Table d'Hôte*. Buffalonians are gratified over the success of this young artist.

The Buffalo Opera co. has decided to give two performances of *The Pirates of Penzance*, instead of one as at first contemplated. Mayor Diehl has accepted the offer of the performances as a benefit for the destitute families of volunteers. The opera will be given at Concert Hall 21, 27.

We do not get a performance of the Lambie Minstrels here, but will have a variety and minstrel performance under the auspices of B. P. O. Elks 23 in the near future which will arouse quite a good local interest. The committee having the matter in charge have prepared a bill for real merit and entertaining qualities has not been equalled here this season. The date and further particulars will be announced later.

Manager Stirling has ordered a complete renovation and cleaning of the Star before the opening of the summer season. He has not as yet announced the opening attraction, but rumor has it that an opera co. of most excellent reputation will occupy the theatre.

Florence Stone, of The Electrician, has been visiting in Buffalo for several days. She is interested in the organization of a stock co. for the summer season.

John Philip Sousa and his band were royally entertained at the Buffalo Club during the recent engagement. The celebration of Dewey's victory was made the feature of the occasion. The band added to the entertainment the patriotic music which has made it famous.

W. A. Brady was in town 6 in the interests of Younsen, the wrestler, and his Rochester-based team. The Turk appears here in a very short time,

and Mr. Brady got in some fine press work during his short stay. One of the articles which appeared in a local paper carried to Younsen's engagement to wrestle bulls at Summer resorts.

William H. Hapgood has returned from San Francisco and joined the Sixty-fifth Regiment at Hempstead. Visions of a minstrel performance at Camp Black already rise before us.

A series of entertainments is to be given this week at Concert Hall for the fund for the relief of volunteers' families. A prominent feature of the programme will be a three-act play by L. C. Griffith, presented by the Lafayette Dramatic Club. Frank A. Lathrop has been in charge of the rehearsals.

E. W. Oriati is in town looking up old friends. Manager Shea, of the Garden Theatre, informs me that he has entered into an arrangement with Admiral Sampson whereby he obtains an option on all Spanish dancers captured by the Admiral within the enemy's lines. He will use them in his new burlesque.

I enjoyed a visit from Manager Isham and Treasurer Plummer, of the Isham's Octoroons co., last week. The co. closes in New York 21 after a long and most prosperous season. Mr. Isham will add a number of new features next season.

Ringling Brothers' Circus will appear here 22, 23.

RENNOLD WOLF.

## MILWAUKEE.

Anna Held was the star feature at the Davidson 8, the additional attraction being the three-act farce-comedy, *A Gay Deceiver*, with William Beach, Edwin Holland, M. A. Kennedy, Emile Collins, Lizzie Evans, Marie Vallean, Charlotte Deane, and Dolores Lettani in the cast. A large audience attended the two performances and appeared to voice its general sentiment as to Miss Held's peculiar charm. *A Gay Deceiver* proved an amusing, though rather obtuse farce, the admirable work of William Beach and M. A. Kennedy being the best part of it. James A. Herne opened in *Shore Acres* 9 to a large house, the charming play being received with great favor. Mr. Herne in his well known characterization of Nathaniel Berry fairly delighted his spectators, and the excellent work done by the supporting co. was generously applauded. The stage settings and costumes were all that could be desired, and the audience departed deeply impressed with the delightful tale of New England life. The Salisbury Stock co. will open at the Davidson 15 in *The Charity Ball*. This will be followed by a weekly change of bill, consisting of high-class comedy and drama. Popular prices will prevail.

The Jules Kiesel Stock co. reopened the Lyceum 7 with *The Volunteer*, a play dealing with incidents of the late war. It is well constructed and contains some rather effective situations. The individual work of the co. was satisfactory, although on the whole, the performance lacked smoothness and finish. This will no doubt be remedied, however, as soon as the co. gets into fair running order. The stage settings met the requirements, but more attention might have been bestowed upon the costumes. A good-sized audience was in attendance, and there was sufficient applause to indicate that the spectators enjoyed the performance. Next week the co. will present *The Streets of New York* 17.

In Atlantic City drew good houses at the Bijou 8. It is one of the nondescript farce-comedy order, freely interspersed with specialties. Birdie Dyer's imitations being particularly good and Seth Crane's musical numbers very acceptable. The dancing of the French Maids also pleased. Frank M. Wills and Dolly Westaway shared honors in the leading roles of the comedy, which was at times exceedingly funny and excited much laughter. Next week, *A Trip to the Circus*.

Robert Downing closed a most successful week's engagement at the Bijou 7, the final performance (*Virginia*) being an auspicious one, in view of the fact that Mr. Downing's daughter made her debut in the role of Virginia. One of the largest and most representative audiences that ever assembled at the Bijou was in attendance, and the young debutante was received with deafening applause and a shower of bouquets. Miss Downing, who appeared under the name of Eleanor Ronelle, gave a most charming and graceful rendition of the part, and displayed exceptional talent and ability. At the close of the fifth act she had to respond again and again to enthusiastic applause which did not abate until Mr. Downing had warmly thanked the audience for their magnificent ovation.

The benefit tendered Mortimer Singer at the Bijou 4 was a great success, the popular young treasurer's friends turning out in force. In fact, Mr. Singer was kept so busy at the front of the house that he was unable to satisfy the general desire to show himself upon the stage, and it fell upon Robert Downing's shoulders to thank the audience on behalf of the beneficiary, which task he fulfilled in a very graceful manner.

The Avion Club gave a war song concert at the Pabst 10 which drew a large and enthusiastic audience.

C. L. N. NORRIS.

## NEW ORLEANS.

At the Grand Opera House the Grau Opera co. continues giving excellent performances of popular operas and drawing large audiences nightly. The fifth week opened 8-14. Originally the engagement was for two weeks, but the big business done has justified the management in prolonging the co's stay to six weeks. The Chimes of Normandy, Fatinitza, Said Pasha, Trial by Jury, and Cavalleria Rusticana were the offerings for the week 8-14, and it is unnecessary to say that there co. maintained the good impression made here last year. The Grau brothers tendered Eloise Mortimer, the leading lady of the co., a benefit 12, when the double bill of *Trial by Jury* and *Cavalleria Rusticana* was presented. A crowded house greeted the sweet singer, and she was the recipient of an ovation and numerous floral offerings. *Ship Ahoy* 15.

The West End and Athletic Park, Summer resorts, continue to do good business. The former has the Belstedt-Ballenberg Band as its principal attraction and the latter the Mexican National Band. Both resorts have additional attractions in the line of vaudeville and together with the clubs contribute in making an evening at either resort enjoyable.

Manager Greenwall, who is nothing if not patriotic, has made an offer to the soldier boys camping here. He proposes to admit 100 soldiers nightly to the Grand Opera House during the engagement of the Grau Opera co.

Jake T. Tannebaum, manager of the Mobile Theatre, and T. J. Boyle, manager of the Nashville Grand Opera House, are visitors here.

The formal opening of the Twelfth Annual Convention of the Benevolent Protective Order of Elks took place at the Academy of Music 10 under the most brilliant auspices and before an audience of 2,000 people. The convention will go on record as one of the most memorable ever held here, for the reason that the reception tendered the visitors was magnificent in the extreme. The city is in holiday attire. A forest of flags bearing the inscription "Welcome Elks" met the gaze everywhere. At night the business section of the city and numerous hotels are brilliant with electricity, and equal in many respects the beauty of the carnival season. The opening exercises were characteristic of the Elks, consisting of poetry, music and oratory. Hon. Walter Lewis, Mayor of the city, humorously welcomed the visitors, and Florence Hunter read a poem of welcome written by Margaret Hunt Brisbane. The convention will get down to work 11, when the numerous committees will report. Then will follow campaigning by the delegates in the interest of their respective cities, as to where the next convention will be held. Considerable hustling is noticeable already among the members, but the fight seems to have narrowed down to St. Louis or Milwaukee getting the convention.

J. MARSHALL QUINTERO.

## PROVIDENCE.

The Chorus Girl, a new two-act combination of mirth, melody and nonsense, libretto and lyrics by Emerson Cook and music by Charles Dennee, was presented at Keith's Opera House 9-14 before good sized and appreciative audiences. It is in two acts and the scenes are all laid on the stage of the Criterion Theatre. Of course many humorous complications arise and there is ample opportunity for the introduction of specialties. The consist mainly of singing and dancing. The music is light and there are several catchy selections. The co. was headed by dainty Merri Osborne and she scored a success with her well-rendered songs. Another favorite was Bert Cook, who got a lot of applause for his singing. Minnie Ashley, William Nogria, May Donohue, Grace Greenwood, James Gilbert,

Paul Barnes, and Laurence Kearney were others in the co. As a whole, *The Chorus Girl* was entertaining. Andrew Mack in *An Irish Gentleman* 16-21.

The regular season at Keith's closed 14 and it has been highly successful. The theatre opened early in September, and since then the management has presented to its patrons some of the best attractions on the road. In several instances first-class productions have been presented for the first times in this city, and at popular prices. That our theatregoers appreciate the efforts of Mr. Keith has been manifested by the liberal patronage given him. Although the regular season closed 14 a supplementary season of one week has been arranged, during which Andrew Mack will appear in *An Irish Gentleman*. The proceeds of this week's performances are to go toward a fund for the erection of a Soldiers' and Sailors' Monument by the G. A. R. Mr. Keith has donated the theatre free of expense to the committee. During the summer the theatre will be turned over to repairers and refitters, preparatory to the inauguration next season of continuous vaudeville.

William H. Fendergast has arrived home for the summer, after a season with *Two Little Vagrants*. Buffalo Bill's Wild West Show will exhibit here 28. Manager Abe Leavitt, of the Bentz-Santley co., tendered his worthy treasurer, D. A. Kiley (a Providence boy), a benefit at the Westminster Theatre, afternoon and evening, 15. A number of volunteers appeared in addition to the regular performance by the Bentz-Santley co.

The Engstrom Sisters, Lillie and Ellen, prominent members of the Bentz-Santley co. for several seasons, will spend the summer at their home in Stockton, California. They intend to sail immediately upon the close of their season, which will be in about ten days.

HOWARD C. RIPLEY.

## DENVER.

The wretched weather during the entire first half of week commencing 1 made business poor at all of the theatres.

At the Tabor Clay Clement appeared in his own play, *The New Dominion*, designated as a romantic comedy, and which admirably presented a right to be so called. Mr. Clement has written a pretty, refreshing, sweet and wholesome play. It is one of the two really good plays offered the public this season, the other being *The Hoosier Doctor*. In his play Mr. Clement has succeeded in preserving the freshness of some of the best of which he writes, quite as effectively as Augustus Thomas has in several plays he has written, and has handled his material deftly and effectively. The situations are excellent, and many of the lines in the play are gems in their way. Its comedy is bright and clean, its heart is dashing, and it is a play which will be particularly at the close of a season during which one has had little opportunity to show enthusiasm. Mr. Clement's supporting co. is more than good, not a part being badly played. Karra Kenway, a statuesque and handsome blonde, played the widow dashing and brilliantly, and Frank E. Aiken gave a portrayal of the true Southern gentleman of the old school, which was not a caricature, and which was marked by rare sincerity and virility. Nell McEwen, with her sweet voice and wonderful Titian hair, was a charming ingenue, and Lucile La Verne's southern accent was delightful. T. F. O'Malley as the military sergeant, and Cleland McCallister as the mountain girl did very creditable work, while William B. Mack and Jeffrey D. Williams were acceptable. James J. Corbett in *A Naval Cadet* week commencing 8.

The Woodward Stock co. presented *The Silver Kitten* at the Broadway Theatre week of 1, the leading parts being played by James F. Fulton, E. G. Williams, Cora Ernest, Queenie Montrose, Will Davis, and Eric Pollock. The specialties included Maude McIntyre, Bert Gagnon, Charles and Minnie Savan, and Sigfried. A play called *My Uncle from India* will be presented week commencing 8.

Dan Sully has been the attraction at the Lyceum week of 1, the plays presented being *Auld Lang Syne* and *O'Brien the Contractor*. Mr. Sully gives a pleasing performance, in which he is assisted by a fairly adequate supporting co.

F. E. CARTERPHEN.

## CLEVELAND.

The Euclid Avenue Opera House was dark 8, 10, the Cleveland Theatre is closed for the season, baseball is in full swing, and, as if to emphasize the fact that the season is over, Forepaugh and Sells Brothers' Circus held forth 9 to two immense audiences.

Treasurer Coan and House Officer Hicks, of the Euclid Avenue Opera House, took their annual benefit 11 and were rewarded by a crowded house as an evidence of the esteem in which they are held by the patrons of the Euclid. In return a first-class vaudeville entertainment was given. Herbert Mathews, an old professional, acted as stage-manager, and Walter S. Needa, the leader of the Star Theatre Orchestra, was musical director. The benefit was the most successful one taken by these two well-known gentlemen.

Chauncey Olcott made his initial bow to a Cleveland audience at the Euclid Avenue Opera House 12 in *Sweet Inniscarra*. The Euclid will be dark next week, with the exception of 17, when John Hoffmann, the famous pianist, will be heard. The Boston Lyric Stock co. will open for a season of opera 21.

For the second week of the Spring season at the Lyceum Theatre Eugenie Blair and her fine co. are seen in *The Ironmaster*, opening 9 to a large and appreciative audience. The *New Magdalen* will be the bill next week.

The theatre at Euclid Beach will be up to date in every respect and will have a large stage, equipped with all modern appliances. The scenery will be first-class.

The Passion Play is being shown in cinematographic pictures at Association Hall 11-14.

William Bramwell, Miss Blair's leading man, has made quite a hit with the patrons of the Lyceum Theatre, and his excellent work is winning much praise from the critics.

Will Moxon, who has been in advance of *The Wizard of the North* in his new and will be seen in his old position as advertising agent for Halthorn's Garden Theatre this summer.

David Bispham has been engaged to take part in the oratorio, *Elijah*, to be given by the Cleveland Oratorio Society 19.

WILLIAM CRAWFORD.

## KANSAS CITY.

The season is nearly at an end, one of the final attractions at the Coates being Anna Held, who appeared 4, attracting an audience that completely made the theatre. Her specialties were enthusiastically received by the audience, which also enjoyed the simple Chinese play, *The Cat and the Cherub*, which was faithfully rendered, but which, owing to its simplicity and crudeness of construction, was received with meriment instead of emotion. *A Gay Deceiver*, an extremely lively and giddy comedy, was also presented in a manner that pleased the audience and held their attention throughout, even though the particular magnet that had drawn them was the specialties of Anna Held. James A. Herne, in the ever delightful and always pleasing play *Shore Acres*, appeared before fair-sized audiences 22, being the closing attraction of this theatre. The same faithfulness of purpose was manifested throughout the performance, and the same satisfying results were again obtained that have always been found in this production of Mr. Herne's.

May Irwin appeared at the Grand Opera House 8-14, presenting for the first time here *The Swell Miss Fitzwell*, in which she is afforded the usual bright lines, and opportunities for introducing her own songs, which always meet with a hearty reception. No one that comes here seems to fill the same niche in the hearts of the people as May Irwin does, and her good-hearted appearance and whole-souled geniality pervade the audiences. The co. supporting her was also excellent, and included Joseph M. Sparks, Ignacio Martinetti, William Burrows, Marion Giroux, and Jane Burby as Caroline. During the week her new play, *Kate Ripp*, Buyer, will be presented. Glen M. Donough, the author, is now here supervising the rehearsals. This engagement closes the season at the Grand, and will leave the Orpheum, with its splendid weekly list of vaudeville



talent, as the sole purveyor of amusement in the town for the balance of the season.  
Fairmount Park is now open for the Summer and the numerous regular attractions are in operation, but theatrical engagements will not commence until June.  
FRANK B. WILCOX.

#### JERSEY CITY.

The second week of J. E. Sackett's Stock co. commenced at the Academy of Music 9:15, when the three-act comedy, "Turned Up," was presented by the clever stock co. to good patronage. The play is staged in a careful manner and gives satisfaction. Henry Brinsley, Will F. Granger, John Fowler, Anita Hendric, and Rine D'Arcy were the new members, and were excellently cast. Eleanor Merion, the leading lady, played the part of Cleopatra, an octopus, in an artistic manner, and was warmly applauded. Thomas Morgan as Carraway Bones, the undertaker, was very funny. The vaudeville bill comprised Raymon Moore, the singer, who pleased the patrons; the Deaves' English marionettes, which are well worked; Jerry Hart and Beatrice Lee, in a good sketch; Ray L. Royce, a taking humorist; Vera King, song and dance; Arthur Delaney, a clever song and dance act, and Frank Whitman, eccentric musician. East Lynne will be presented 16-21, with Eleanor Merion in the dual role and Griffith Evans as Sir Francis. The specialty people will be Anna Wilcox, Collins and Collins, Raymon Moore (re-engaged), Lottie West Symonds, Hlast and Pearl, and the cinematograph. Friday has been selected as ladies' souvenir day, and candy is also given to children on that day.

The annual benefit of Jersey City Lodge No. 211, B. P. O. Elks, takes place at the Academy of Music 14, matinee and night. The Old Coat will be the attraction.

J. E. Emmet and his mother were guests of Manager Soulier at the Lyric Theatre, Hoboken, 8.

Press Agent Colonel Foster was a visitor at the Academy of Music 11, having come over from the Lyric Theatre, Hoboken, to see some friends. Manager H. P. Soulier and his wife purchased the Lyric Theatre, Hoboken, property 8, for \$1 and other considerations, and will continue to run the house on the combination plan.

Buffalo Bill will exhibit here 21.  
Manager H. P. Soulier will have a benefit 19, Lizzie Otto, the pianist of the Academy of Music, is an excellent player on that instrument. The patrons enjoy her music as much as they do the performance.  
WALTER C. SMITH.

#### DETROIT.

The Cummings Stock co. appeared in Arabian Nights 8 to a very large audience. The co. did not appear to better advantage in any play for put on by them, and Ralph E. Cummings as Arthur Hummingbird was particularly enjoyable. He was assisted ably by all the members of the cast, who did excellent work. The Arabian Nights was preceded by a one-act farce, The Chorus of Music, by Alexander Laidlaw. In this Ralph Cummings appeared as an eccentric professor of music, which character bit he does splendidly. The same bill will be given all week. Monday evening was called "Dewey Night" at the Lyceum and it was a decided success. Those who came after 8 o'clock found it difficult to procure even standing room, so crowded was the theatre. The house was beautifully and appropriately decorated with American flags, and over the boxes were hung the coats-of-arms of Michigan, Maine, New York, and Indiana. At the close of the first act was shown a drop on which was painted a picture of the flagship Olympia and a likeness of Admiral Dewey, at the sight of which the audience went wild with enthusiasm. The drop is the work of Louis Felt, the scenic artist of the Cummings co., and is very fine.

At the Empire Anna Held, The Cat and the Cherub, and A Gay Deceiver 11. Thomas W. Keene 13-14.

At Whitney's 8-14 Porter J. White and his co. are playing in Faust. The play is staged splendidly and acted powerfully. Mr. White's Mephisto shows careful study and artistic skill. Olga Verne as Marguerite is all that could be desired. Charles McDonald makes a satisfactory and picturesque Faust. Stanley Johns as Valentine, Frank G. Budd as Siebel, and Mrs. F. D. Budd as Martha all did excellent work also.  
KIMBALL.

#### PORTLAND, ORE.

The first appearance here of Melba, supported by Walter Damroch and Charles A. Ellis' Grand Opera co., in which were Toronto, Saligne, Campanari, Van Canteen, Viviani, Carbone, Raina, and Van Housen as the principals, in La Traviata, drew a crowded house at the Marquam 3.

Cordray's had full houses week ending 7 to see Charles E. Blaney's excellent fun creating co., under the management of George E. Gill, in A Boy Wanted. It was one of the liveliest, up-to-date co.

Cordray has given us H. A. Webber, manager-director of the Marquam Orchestra, has been appointed by Manager Hedlig, of the Marquam, amusement director of his recently acquired house at Seattle, the Madison Street Park Theatre, near the strand of Lake Washington. Mr. Webber left here 8 for Seattle. He will open the new theatre 15 with his lately organized twenty-member Florentine orchestra of lady mandolinists, harpists and banjoists, in connection with whose playing will be presented vitasec views of current events and pictures of the obtaining war between the United States and Spain. Mr. Webber will manage the theatre until September. The appointment of Mr. Webber not only reflects credit on Manager Hedlig for being able to secure so good and worthy a man as Mr. Webber for his Seattle house, but also credit on Mr. Webber for being the appointee of so responsible a position.  
O. J. MITCHELL.

#### ST. PAUL.

A Hot Old Time was presented at the New Grand Opera: House 5-14 by the Rays and a capable co., under the direction of the Academy manager, Edgar Selden, and opened to good houses. The farce goes with a vim, the business is ludicrous and the situations and climaxes are very funny. John Ray is a droll and comical character and is assisted ably by Frank Lator. They kept the large audiences in a continual laugh during the play. John C. Lench and Emma Ray were featured. Bernard Dylyla sang several descriptive songs and received hearty applause and encores. Josie Clafin does some graceful toe dancing. Some of the specialties introduced were well received. Martin's C. T. C. 15-21.

The concert given by Josef Hofmann, the noted pianist, 4 weeks ago, was a great musical treat to the good-sized audiences present.

Madame Melba and the Damroch and Ellis co. will give but one performance in the Twin Cities, at the Exposition Hall, Minneapolis, 12. A large delegation of St. Paul people will be in attendance.

Manager Edgar Selden, of A Hot Old Time, reports having done an exceptionally large business this season.

The Neill Stock co. will begin an engagement at the New Grand Opera House early in June. Mr. Neill is a popular favorite.  
GEORGE H. COLORAVE.

#### MINNEAPOLIS.

At the Metropolitan Theatre Chauncey Olcott gave Sweet Innocence 5-7. The Summer season at the Metropolitan Theatre was opened auspiciously 9 by the Neill Stock co. in The Charity Ball. The familiar play was presented in a very praiseworthy manner. Edythe Chapman as Ann Cruger made a very favorable impression. James Neill was thoroughly at home as John Van Buren. Grady Scott and Charles Wingate contributed taking characterizations. The others were equal to the requirements of their respective roles. Shenandoah 13-21.

At the Bijou Opera House Joseph Arthur's Blue Jeans opened for a week 8 to the capacity of the house. Both play and co. were cordially received. Marion Ballou appeared as June and made an emphatic impression. W. P. Carlton gave a splendid impersonation of Perry Bacon. His work was thoroughly artistic throughout and won him many demonstrations of approval. Charles Thropp as Ben Boone was very effective. Evelyn Selbie was happily cast as Sue Rudely. May McCabe made an admirable Samantha Banks, and Ben D. Deane was seen to advantage as Colonel Eisen. The Rays 15-21.

Sol Smith Russell and family have returned to the city for their Summer vacation. Mr. Russell reports a satisfactory season. F. C. CAMPBELL.

#### PITTSBURG.

The New South was presented at the Grand Opera House 9 by the stock co. In the vaudeville bill were Lizzie Daly, Edna Marshall, Stine and Evans, and Noyden and Hetherington. Next week the stock co. will present Caste for the first half and Friends for the balance of the week. The house will close its season 21. The Bijou offered Uncle Tom's Cabin 9 to a good house. Next week, The White Squadron.

The Man from Mexico was the bill at the Alvin 9 to a large audience. The house will close 14.

Robert G. Ingersoll lectured at the Duquesne 9 to a crowded house.

At the Academy of Music Fred Rider's Night Owls opened 9 to a crowded house. This is the last week of the regular season.

John W. Isham's Octoroon opened at the Avenue Theatre 9. The house will be dark week 16, after which a stock co. will present Our Regiment, with Josef Hofmann will come to Carnegie Hall 13 for one recital.

Harry Davis' testimonial commences at the Grand 16 and will last all the week.  
E. J. DONNELLY.

#### OMAHA.

That nonsensical sketch, The Tarrytown Widow, appeared at Boyd's for two performances 8 and failed its promise of amusing the fairly good audiences in attendance. Daniel Sully 10, 11 had a fairly profitable engagement, appearing in O'Brien the Contractor and Auld Lang Syne. Mr. Sully, as usual, is well supported, and the performances were deserving of much larger patronage. Frederick Ward 15, 16.

At the Creighton the Woodward Stock co. are amusing a series of large audiences week of 8 in the bright little farce What Happened to Smith. Clifford Huth and Musical Dale keep up the interest between the acts. The Omaha Museum and Theatre co. had their opening 7 and were greeted with a good-sized audience. It is a 10, 15 and 20 house, and those in attendance were greatly pleased at the performance given, which consisted largely of vaudeville specialties.  
JOHN R. RINGWALT.

### CORRESPONDENCE

#### ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Dark.—PARK THEATRE (B. N. Pratt, manager): Local Players' Club in Hunted Down 6; good business and satisfaction.

#### ARKANSAS.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Edison's vitasec 11, 12.  
HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Stanley Webb co. 9-11.

#### CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): The Palmer co. presented Trilby 4; to large and enthusiastic houses; business was very good. Frederick Paulding as Svengali and Fanny Gillette as Trilby sustained their roles in a very creditable manner. A Texas Stock 9-11.—OAKLAND THEATRE (F. W. Spencer, manager): First-class vaudeville was presented at this house 2-8 and large houses were the rule the entire week. The Bostonian Stock co. in For Fair Cuba 9-15.—ITEMS: Chiquita was on exhibition here week of 2 and did a large business. Carrie Roma is here for the present, residing with her parents. She will leave very shortly to fulfill her Eastern engagements. Clarence Arper, who was billed to present The Thoroughbred at the Oakland 2-8, failed to put in an appearance at the last moment and did not even notify Manager Spencer of his intentions.

LOS ANGELES.—THEATRE (H. C. Wylst, manager): Marie Jansen in The Nancy Hanks closed the week 7 to light business. Ferris Hartman in The Furber 12-14. A Texas Stock 19-21. Robert Mantell 9-23. BURBANK THEATRE (John C. Fisher, manager): The Belasco-Thall co. in a clever performance of Charles's Aunt drew well 2-8. The Ensign 9-17.

SAN DIEGO.—FINNER OPERA HOUSE (John C. Fisher, manager): A Stranger in New York 2; clever and well put on. Marie Jansen 9. Ferris Hartman in The Furber 11.

#### COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Frederick Ward in Virginia 4; good house; Mr. Ward is surrounded by poor co. James J. Corbett in A Naval Cadet 7; Mr. Corbett's acting was an agreeable surprise; good house. A Stranger in New York 14. Tim Murphy 19. Puddin'head Wilson 21. Eliza Minstrels 23.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): James J. Corbett 4 in A Naval Cadet to crowded house. Clay Clement 8 in The New Dominion to small house on account of bad weather. A Stranger in New York 12. Tim Murphy 20. Puddin'head Wilson 23.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): J. J. Corbett in A Naval Cadet 4; attracted one of the largest audiences of the season; good co. Clay Clement 13.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Frederick Ward 3 in Virginia to large audience. James J. Corbett 6 in A Naval Cadet to large and noisy house.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Frederick Ward in Virginia April 21 to fair business; performance good. Clay Clement 17.

GREELEY.—OPERA HOUSE (W. A. Hoston, manager): Schuler Symphonies Club and Lady Quartette 5; small business; good entertainment. Spooner Dramatic co. 9-14.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): James J. Corbett in A Naval Cadet 2; fair performance to good house. Clay Clement 14. Tim Murphy 18. Marie Jansen 27.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Edna Paige co. 16-21. Janet Waldorf co. 23, 24.

#### CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Budnell, manager): The Chorus Girl did a far better business than it deserved 6, 7, for the dialogue was minus a bright line, and the suggestiveness of the first act became vulgarly in the succeeding acts; Bert Coote was the only redeeming feature. Cora Payton and a well balanced co. appeared 9-14, giving two performances daily with change of bill and at popular prices; the scenery and costumes were first-class, the electrical effects capital and the cast competent throughout; the specialties introduced between the acts were clever and the engagement will be a big success financially. John Drew 19. The Bostonians 20, 21. The State Musical Festival, an annual event, will take place 16-18; the programmes are varied and excellent, and as Martha is to be sung by members of the Whitney Opera co. 17 the ticket holders feel that they are getting their money's worth.—GRAND OPERA HOUSE (Dr. Charles Breed, manager): Al Wood's Athletic and Vaudeville co. terminated a six days' engagement 11, having drawn packed houses nightly. Flynn and Sheridan's Big Sensation 12-14. Return engagement of Kate Claxton 16-18. Katherine Rober co. 19-June 1. Since Dr. Breed assumed control of the Grand the business has picked up wonderfully, and the season will close auspiciously.—ITEMS: Merri Osborne was the guest of Mr. and Mrs. William Loomis while in the city.—Bert Coote, of The Chorus Girl, was entertained while here by his brother-in-law, Mr. Kingsley, of the Consolidated Road.—Harry Lacy has been in New York the past week rehearsing a co. for a Summer tour of the British Provinces.—Mrs. Breed, of New York city, has been in town with her husband for the past ten days.—Edward Starr, until recently one of the managers of the Grand, is still with his family in town. His plans for the future are as yet undecided.  
JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Cancellation by the Corine Opera co. caused the house to remain dark week of 9. The Shakespeare Water Cure will be presented by Trinity students 16. A Southern Romance 17, 18.

The Bostonians 19.—OPERA HOUSE (Jennings and Graves, managers): The Kennedy Players finished the week of 2 as successfully as started. Graham's Southern Specialty co. 9-11 did satisfactory business, considering weather and war excitement. The Prodigal Father 12-14. Flynn and Sheridan's City Sports 16-18. Big Sensation 19-21. Macdonough Theatre representative of the Hartford Lodge of Elks at the Grand Lodge session, now in convention.—Bruce Edwards arrived home 11 from a most successful tour with Julia Mariowe. He has rented his cottage at Fisher's Island, having decided to summer here.—Manager Parsons in conjunction with New Haven, Springfield, and Waterbury houses, will alternate Cora Payton's co. and vaudeville for a two months' season at popular prices, beginning June 1.—Werder's Park is undergoing extensive alterations and will open Decoration Day with vaudeville.—James Leonard spent week of 2-8 at home.—Dr. Nathan Mayer, the critic of the Times, has offered his services to the Adjutant-General as surgeon.  
A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): Cora Payton did a remarkable business 2-7, presenting his usual repertoire; despite rain it is asserted the engagement played to about \$4,800 on the week and that some 2,700 people were admitted.—Andrew Mack 9, 10 in An Irish Gentleman. My Friend from India 11. Cora Payton's Stock co. 16-21.—SMITH'S AUDITORIUM (Edward C. Smith, manager): The Prodigal Father was well given, but some much of the original dialogue. 2-4, and Edwin Fosberg's success in Fred Bryton's role of Jack Diamond in Forgiveness was decided. Flynn and Sheridan's Big Sensation opened 9 to good sized house for three days. 12-14 we're to have Graham's Southern Cake Walk co. For week of 16-21 the American biograph heads a clever vaudeville bill, which includes Rogers and Ryan, May Wentworth, Rice Brothers, Casey and Le Clair, Postelle and Emmett, Armin and Wagner, and Bropp and Jones. The last of war weather is likely to cause the local playhouses to close soon.—Genial George Bunnell, of the New Haven Hyperion, has been in this city so often of late that gossip is rife as to his plans. He formerly controlled the Park City Theatre here. One rumor has it that he is negotiating for a new lease of this house, commencing in August, and another is to the effect that he is trying to secure the services of Manager Rowland, who has made so decided a success this season. Meantime Manager Bunnell is smiling a quiet smile and saying never a word.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Andrew Mack in An Irish Gentleman 5. Rice and Hall's Minstrels 11.—ITEM: Mr. and Mrs. John Byrne have returned to their home in this city from a five months' stay in London and Paris. During Mr. Byrne's trip he has not been idle, but has collected much material for a new spectacular pantomime to succeed 8 Bella, the Byrnes' very successful piece, which has by no means lost its hold on the public. Mr. Byrne, however, is progressive and wants to give something new and novel in the line of pantomime.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): The Dazzler 5, 6 to good business. Andrew Mack in An Irish Gentleman 7. The Prodigal Father 9-11 attracted fair-sized audiences. Vaudeville 12-14.—JACQUES' OPERA HOUSE (Jean Jacques, manager): Graham's Specialty co. gave a good entertainment and pleased their audiences 6, 7.—ITEM: The latest theatrical rumors in our city are to the effect that Managers Jacques and Poli have consolidated their interests, and that our theatres are to be conducted under one management.

NEW BRITAIN.—BUNSWIN LYCEUM (Gilbert and Lynch, managers): Andrew Mack in An Irish Gentleman 12. John Drew 18.—OPERA HOUSE (F. W. Mitchell, manager): Closed for season.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Warpath 8, 10; best of its kind ever here. Return date 14. Rice and Hall's Minstrels 16.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Andrew Mack 6 in An Irish Gentleman. Rice and Hall's Minstrels 14.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Season closed with Andrew Mack's co. in An Irish Gentleman 11.

STANFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Rice and Hall's Minstrels 12.

WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Rice and Hall's Minstrels 13.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Julian Comedy co. 19-21.

#### FLORIDA.

TAMPA.—AUDITORIUM (John N. Phillips, manager): The Sixth and Thirteenth Regiment Bands gave a benefit concert in the grounds surrounding the Auditorium and Tampa Bay Hotel to two thousand people 8. The Auditorium swimming pool is doing a big business.

#### GEORGIA.

SAVANNAH.—THEATRE (David A. Wels, manager): The Boston Festival Orchestra was greeted by a large audience 3; this was the finest musical treat of the season, judging from the liberal applause the co. received at the hands of the large audience assembled; the artists were Rose Stewart, Janet Spencer, Minnie Little, William Lavin, William Rieger, Alfonso Rosa, and Del Puente.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): House after being dark for two weeks, was open for the May Musical Festival 9, 10; the attraction was first-class and had good houses; the co. included Alice Verlet, Helene York, Felix Fox, Carrie Bridwell, M. B. Kerr, S. Kronberg, and Emanuel Feidler.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Southern May Musical co. 7, delighting a good house.

#### IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): A Bred Girl 4; fair house; play a little loud for Boise. Miss Francis of Yale 6; good house; one of the best fun provoking comedies ever on our stage. Tim Murphy in Old Innocence 7; big house; play well appreciated.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): James O'Neill in Monte Cristo April 30; excellent performance to the capacity of the house. Pauline Hall canceled 9. Hopkins' Trans-Oceanics 9.

POCATTELLO.—OPERA HOUSE (H. B. Kippert, manager): Frank Redick co. in The Brand of Cain and Don Cesar de Bazan 4, 5; poor business and fair co. Tim Murphy 9.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dark.—ITEM: Manager Isham returned from the East last week.

#### ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Anna Held drew and pleased a large house 6. Hi Henry's Minstrels 7, 8; performances well attended and enjoyed.—CENTRAL MUSIC HALL (Frank Wiedlocker, manager): Andrews Stock co. 2-7 in The Volunteer and the popular price plan during the Summer season; seating capacity 800; stage 65 x 40, with scenery.—ITEM: Anna Held and a few of the members of her co. visited Camp Tanner 6. They were entertained at dinner by General Fitz Simons. While at the camp Miss Held presented Brigadier-General H. B. Barkley, commander of the post, with a beautiful American flag, the work of her own hands. Miss Held said that since the report started that the French were not friendly with the United States, which is her adopted country, she has been working on the flag and hoping for a chance to present it to some Illinois General.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Anna Held 7 drew big houses and gave satisfaction.—AUDITORIUM (A. R. Waterman, manager): Finigan's Fortune (local) 4-7 to good houses. The Paige 9 to S. E. O. American Novelty co. 9-12 opened to a good house and gave a good performance. Lawrence Holmes co. in The Smugglers 14, 15.—ITEMS: Frank C. Zehrung, who for the past season has been local manager of the Grand, left for his home in Lincoln, Neb., 6, and as it is rumored that S. B. Harrington, of Burlington, will come to the Grand next season, Mr. Zehrung does not expect to return. Everyone

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is sorry to see Mr. Zehrung leave, as he made a host of friends while here.—J. T. Henderson, of Bloomington, and H. W. Ravenscroft, of Jacksonville, spent 7 in Peoria and were guests of Mr. Chamberlin at the performance of Anna Held.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Anna Held and good co., presenting The Cat and the Cherub and A Gay Deceiver, to a large and pleased audience 5. Beach and Bowers' Minstrels 11, 12.

CLINTON.—BENNETT'S OPERA HOUSE (Mrs. H. Bennett, manager): Hi Henry's Minstrels gave satisfaction to a large audience 10.—NEW OPERA HOUSE: John B. Arthurs, manager: Lyons Comedy co. 8-14, except 10.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Hi Henry's Minstrels 2; S. R. O.: excellent performance. Colonel Ingersoll lectured 3; fair-sized audience.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Fitz and Webster in A Breezy Time 10 to medium business. Eddie Foy in Mr. Packer of Chicago 18.

GALESBURG.—AUDITORIUM (F. E. Bergquist, manager): Beach and Bowers' Minstrels 5 gave a good performance to good business. Lawrence Holmes co. 11, 12. The Tarrytown Widow 13.

CANTON.—ARMORY OPERA HOUSE (C. N. Henkle, manager): The Sam C. Hunt co. 5-7 to good houses; co. first-class.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): International Vaudeville co. 5-7 drew good houses and gave fair performances. James A. Herne 18.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): James A. Herne 18.—ITEM: Billy Link will open his Harlem Park Theatre 22.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Pauline, hypnotist, 4-7 pleased small houses.

FREEDPORT.—GERMANIA OPERA HOUSE (Phil Ardo, manager): Tierney and Freeman's Minstrels failed to give their performance as advertised.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Hi Henry's Minstrels 9; good sat-



infection to full house. Beach and Bowers' Minstrels 25. Wade's Comedians 25-26.  
**BLOOMINGTON.**—New Grand (J. T. Henderson, manager): Hi Henry's Minstrels 6 to 8. R. O.; good satisfaction.  
**DETON.**—Opera House (F. A. Truman, manager): Samuel C. Hunt and Florence Comedy co. 16-21.

## INDIANA.

**NEW ALBANY.**—LYCEUM THEATRE (Charles Willard, manager): Charles Willard, formerly manager of the Benton Harbor, Mich., Opera House, has leased and will manage this house next season. Mr. Willard announces that he expects to book a better line of attractions than we have ever had here, and is confident that he will be successful both from an artistic and financial standpoint. Elks' Minstrels June 9, 10. Items: Allen Hampton, of The Heart of Chicago, was tendered a social session 9 by local lodge of Elks. Myrtle Day will close with the Barnum and Bailey Circus at Manchester, England, on June 1 on account of ill health. Frank Wood and Vera Hamilton, both members of The Heart of Chicago, are soon to be married. Jack Flaherty next season will assume the business management of Lincoln J. Carter's new production, Chattanooga, while George Irish will go ahead of Under the Dome. Alma Rutherford Bouslog, a talented young actress, is visiting her mother here. Ben Charles L. Jewett, past Exalted Ruler of New Albany Lodge of Elks, has received an appointment as Judge Advocate of United States Army, with rank of Lieutenant-colonel. Grand Chaplain I. B. Timberlake, of R. P. O. Elks, spent 8 here while en route to the grand lodge meeting at New Orleans. W. L. Grove.

**SOUTH BEND.**—OLIVER OPERA HOUSE (F. C. Nippold, manager): Thomas W. Keene presented Richelieu to a full house 9; performance entirely satisfactory. Aside from Mr. Keene, the work of Charles A. Binford and Lucia Moore is deserving of special mention. Season closed. Good's Opera House (J. B. Toms, manager): Under the Dome to fair business 3; performance satisfactory. Season closed. Items: L. Stoddard Taylor, formerly treasurer of McKivier's Theatre, Chicago, is now a member of Mr. Keene's executive staff, being business manager. The fall of the curtain after the last act of Under the Dome 30 was a notable event, in that it closed the career of Good's Opera House, which is one of the best known playhouses in the country. Despite its narrow confines and very inadequate stage room and accessories, South, Keene, Murphy, John T. Raymond, Sol Smith Russell, Beecher, Tilton, Robson, Crane, Anna Dickinson, Ingersoll, and thousands of others who have made national or world-wide fame in the drama, the lecture field, minstrelsy, and song, have walked that stage to win popular applause. The house was opened in 1870, and is located on the site of the new Oliver Hotel it is to be torn down at once.

**ELKHART.**—GRAND OPERA HOUSE (E. L. Kinneman, manager): The New York Theatre co. opened a week's engagement 9, presenting an Indiana Romance for the second time on any stage. The play is by J. C. Nugent, and abounds in farm scenery and surroundings. It was poorly played, evidently having had little rehearsal. Hi Henry's Minstrels 21. Items: Hallday and Burke's lease on White's Theatre terminated 7. The house is in the hands of a receiver and will be sold.

**LOGANSPORT.**—DOLAN'S THEATRE (William Dolan, manager): Chaucer Olcott in Sweet Innis-carta 9. Broadway Rink: Kline's cinematograph 3-7 to full houses; good entertainment. Items: H. J. McSheehy, Exalted Ruler of Lodge of Elks No. 66, of this city, left here for New Orleans to attend meeting of the Grand Lodge.

**FRANKLIN.**—NEW OPERA HOUSE (Will J. Martin, manager): Edwin Tanner, booked for 5, failed to appear. Items: House has been leased for the coming season to Will J. Martin, who had the active management last season.

**BRAZIL.**—McGREGOR OPERA HOUSE operated by the Monk Introduction Co.; Bert Heyman, manager: Elton's Comedians opened a week's engagement 9 to good business.

**PORT WATKINS.**—MASSON TEMPLE (Stouder and Smith, managers): A Bachelor's Honey-moon to good business 5; Chaucer Olcott 10.

**EVANSVILLE.**—PEOPLE'S (T. J. Groves, manager): The Cora Van Tassel co. began a week's engagement 8.

**KNIGHTSTOWN.**—ALHAMBRA OPERA HOUSE (Ben F. Brown, manager): Macaulay-Patton co. 9-15. Shore Acres 25.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, manager): Warner Comedy co. 30-June 4.

**ROCHESTER.**—ACADEMY OF MUSIC (Davidson Brothers, managers): Mackay Opera co. June 1.

## IOWA.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Beach and Bowers' Minstrels 6; meritorious performance to large and well-pleased audience. The Tarrytown Widow 11 was well done by a clever co.; audience of moderate proportions. Items: Jessica Duncan, late a member of A Contended Woman, which has closed season, is enjoying a well earned rest at her home in this city. She will appear in a vocal number at the war concert to be given here 12.

**ALGONA.**—CALL OPERA HOUSE (J. W. Wadsworth, manager): Regular season closed 1. Summer season will open 17 with Angell's Comedians. Items: The stock co. that was formed to lease the house for a term of five years was terminated 1, and a new co. of twenty-five of the prominent business men of the city secured the lease. J. W. Wadsworth was elected manager for the ensuing year, H. O. Buell treasurer, and C. C. Samson secretary.

**SIoux CITY.**—GRAND OPERA HOUSE (A. B. Beall, manager): Baldwin-Melville co. 27 in Bulls and Bears, All the Comforts of Home, Hazel Kirke, The Black Flag, The Devil's Web, East Lynne, Ten Nights in a Barroom, A Mad Marriage, and The Plunger. They gave fine performances to good houses the entire week. Western Circuit Stock co. 13, 14. Frederick Warde 18.

**DAVENPORT.**—BURTON OPERA HOUSE (Chamberlain, Kindt and Co., managers): Agnes Herndon closed a week's engagement 7 to fairly good business. A Breezy Time 8. The Smugglers drew a very good-sized audience 9 and gave satisfaction. Co. remained 10 and presented The Streets of New York. The Tarrytown Widow 12. Ed F. Davis U. T. C. 14. Dan Sully 15.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): The Rays in A Hot Old Time 5, 6 to fair business; performance well received. The Tarrytown Widow 11; business only fair. GRAND OPERA HOUSE (William Foster, manager): The Flints 27; good business. Dan Sully 13, 14.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roehl, manager): The Gibney 25 to fair business; good satisfaction. The Rays in A Hot Old Time 6, 7; excellent performance. Items: Bobby Beach, of Beach and Bowers' Minstrels, is here on business for a few days.

**FAIRFIELD.**—GRAND OPERA HOUSE (Louis Thoma, manager): A Breezy Time 6; full house.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, manager): The Tarrytown Widow to fair business 10.

**RED OAK.**—EVANS THEATRE (Clark and Priestman, managers): Sanford Dodge 17.

## KANSAS.

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Anna Held, The Cat and the Cherub, and A Gay Deceiver drew a fine audience 2. Miss Held and The Cat and the Cherub have both been reviewed amply; A Gay Deceiver also more or less amused us, but is not very far removed from other plays of its class wherein the actors do a good part of the laughing and the audience smiles unably from time to time, secretly wondering where the real fun comes in: William Beach, Emil Collins, M. A. Kennedy, Lizzie Evans, and Marie Valieu made the most of their opportunities and were heartily applauded, while Edwin Holland, Harry Mills, George Conway, Charles Sinclair, Charlotte Deane, and Dolores Lottan filled out the casts most acceptably. Flannigan's Flats 9, 10. George's Operatic Comedy Minstrels 11.

THOMAS R. HYATT.

**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): Byer's Colored co., billed for 6, failed to appear.

**MCPherson.**—OPERA HOUSE (J. F. McElvain,

manager): Mario Bell Opera co. presented La Mascotte and Olivette 9, 10 to poor business; no good. Cascanen Concert co. 25.

**PARSONS.**—OPERA HOUSE (O. P. M. Wiley, manager): Marie Bell Opera co. rendered two very creditable performances 2, 3 to only a fair audience. Season closed.

**SALINA.**—OPERA HOUSE (W. P. Pierce, manager): Mario Bell Opera co. (return date) 11. Volscope 14. Cascanen Concert co. 24.

## KENTUCKY.

**DANVILLE.**—OPERA HOUSE (C. T. Veatch, manager): House closed. Items: Manager Veatch intends to make several changes and improve the theatre generally during next few weeks.

## MAINE.

**PORTLAND.**—THE JEFFERSON (Fay Brothers and Hooford, managers): Joseph Haworth in Hamlet 5, Romeo and Juliet 6, and Macbeth 7, assisted by Bertha Gailand, to large and well-pleased audiences. Corsey Payton and Etta Reed opened 9 for an indefinite run, opening with The Parisian Princess, Flirtation, The Galley Slave, Camille, Drifted Apart, Is Marriage a Prison? Two Friends, My Kentucky Home, Two Nights in Rome, Lord M. Fire Shillings, A Yankee in Cuba, Daughter of the Regiment, Two Hearts Are Won, and The Plunger. PORTLAND THEATRE (Charles C. Tuckey, manager): A Bunch of Keys 6, 7; no poor; attendance fair. O'Hooligan's Wedding 9, 10; light business. House closed for the season. CITY HALL (George H. Libby, agent): Sousa's The Trooping of the Colors 19. Items: Manager Tuckey has had a very successful season at the Portland, having played almost wholly at popular prices. The house will be entirely overhauled before August, when season '98-99 will open. The new summer house at the Cave has been named the McCallum in honor of Bart McCallum, who will be its manager. This makes four theatres in New England bearing his name. Byron Douglas, stage-manager of the Gem, at Peak's Island, was in town 10, having closed his season with Secret Service. He says he is looking none but Al people and will introduce an all star cast when the house opens in June.

**BIDDEFORD.**—CITY OPERA HOUSE (K. W. Sutherland, manager): Maud Hillman co. opened 9 to good business; no excellent; plays presented thus far are Charity Bess, The Broker's Daughter, The Cuban Spy, and The Fire Patrol. This will be the close of the season here. Items: Charles Leslie, of My Friend from India, is at his home here. Richard P. Collins, of Corsey Payton co., visited friends here 11.

**BATH.**—COLUMBIA THEATRE (E. D. Jamieson, manager): Katherine Rober concluded a week's engagement 7 to S. R. O. audiences, playing A Convict's Wife, A Girl from the Circus, Miss Dixie, East Lynne, Denise, A Heroine in Rags, Camille, Pink Dominoes, The Clemenceau Case, and The Hand of Fate; fine co. O'Hooligan's Wedding 11.

**BANGOR.**—OPERA HOUSE (F. A. Owen, manager): Stowe's U. T. C. 4; good business and performance. CITY HALL (H. O. Peirce, agent): The Adamowski Trio 7 to good and well-pleased audience.

**LEWISTON.**—MUSIC HALL (Charles Horbury, manager): Maud Hillman closed 7 a good week's business; no good. A Bunch of Keys 10, 11. O'Hooligan's Wedding 14.

**OLDTOWN.**—CITY HALL (Gates and Getchell, managers): Stowe's U. T. C. 7 to large and enthusiastic audience. Bunch of Keys 12.

## MASSACHUSETTS.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hooford, managers): Hoyt tried on his new concoction, A Day and a Night in New York 4; it fitted very well, barring occasional moments; the farce is scarcely up to the Hoytian standard; Otis Harlan, George Kane, Nellie O'Neil, William Devere, and W. R. Currie were warmly welcomed by the large audience. The King's Fool, an operetta by Mrs. Julian Talbot, of this city, was enacted by amateurs 5-7; proved entertaining and drew large business. Items: MUSIC HALL (W. H. Boody, manager): O'Hooligan's Wedding 7 gave satisfaction and attracted very well; with Conroy and Love, were the leaders. Items: The Opera House closed 7 and it is understood the average business shows an increase over that of last season. This is welcome news indeed, for as yet luxury pennies are exceedingly scarce. Looking backward, it is doubtful if there has been a season when so few of the better class of attractions have appeared here. Music Hall also closed 7. The pecuniary circumstances of the greater part of its clientele this season have not been conducive to heavy receipts, yet the house has held its own and closed earlier than customary on account of the slump in patronage. Harry P. Cross, the popular troupe leader, is in the city, having tendered a deserved benefit 18 by his numerous well-wishers. Mr. Hoyt was in town with his pruning knife 4—Hattie Williams, late of Rice's—our Summer resorts, Lakeview and Willow Dale, will open shortly.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (W. C. Lewis, manager): The Elks, Co. H, by local amateurs and semi-professionals, and the house was packed; a detail of Springfield boys home on furlough from the monitor Lehigh brought up to date the naval atmosphere which permeates the play; there is a glimpse of the late War President, Lincoln, in one scene, and there could not have been a more appropriate play chosen for the time; notably good work was done by Mrs. H. S. Crossman, F. R. Mackenzie, Austin Rogers, and F. A. Nickerson. A Day and a Night was presented to a large house 11; it is very amusing and has a very amusing co. of players to bring out the laugh on the opening scene, a morning rehearsal on the stage of a New York theatre, might well be elaborated, as there are vast possibilities of fun, as shown by the work of Thomas Evans and Sidney Mansfield in their burlesque on the Dutch comedians; Otis Harlan, William Devere, Lew Bloom, Villa Knox, and Mae Lowrey were elements in distributing solecisms. Hoyt is closed in pursuit of his latest off-spring day and night, pencil and pad in hand, and so far it hasn't been played two evenings alike; when New York sees it it will probably be another day. Andrew Mack 14, John Drew 16, The Bostonians 18, Lambs' Club 24. E. H. Sotherton 25. Lyceum Theatre stock co. 28. EDWIN DWIGHT.

**WORCESTER.**—THEATRE (James F. Rock, manager): De Wolf Hopper packed the house with El Capitano and a brass band 4. Lewis Morrison in Faust and The Master of Ceremonies 6, 7. This practically closes the season, although John Drew and E. H. Sotherton have yet to come before the end of the month. LOFTS' OPERA HOUSE (Alfred T. Wilton, manager): A Trip to Coventry, with a strong and attractive magnet 27. Side Track had a comfortable degree of success 9-14. The Sages 16-21.

**FALL RIVER.**—ITEM: The season in this city is nearing an end. With the exception of a boxing exhibition 9 and a church entertainment 12 the Acad. of Music has been closed since last month. Joseph Haworth will appear 14 in Hamlet for Maud Wiley's benefit. At the Lyceum (formerly Rich's Theatre) Manager Buckley offered The Prodigal Father 5-7, but with limited results. O'Hooligan's Wedding 19-21 will close the season.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): Owing to the financial depression resulting from the suspension of a local national bank and savings bank the trustees of the Academy have decided to close the season. There are no bookings, and few if any future attractions will be booked this Spring.

**TAUNTON.**—THEATRE (R. A. Harrington, manager): Manager Harrington's benefit occurred 4, when Thomas Q. Seabrooke presented in splendid style The Isle of Champagne to a large audience. Katherine Germaine shared honor with Mr. Seabrooke, receiving many encores for her finished singing; the chorus was large and well-trained.

**PLYMOUTH.**—DAVIS OPERA HOUSE (Perry and Caverly, managers): The Sages 27 to poor business. Joseph Haworth in Hamlet 12 to a good house; Mr. Haworth and Bertha Gailand, by the fine interpretation of their parts, gave great delight to the audience. May Ten Brock 30.

**HOLYOKE.**—EMPIRE (J. F. Murray, manager): Dan McCarthy 35 played The Dear Irish Home, The Pride of Mayo, and The Cruikshank Lawn; A Trip to Coventry 9-11; both to large business; satisfactory

performances. OPERA HOUSE (B. L. Potter, manager): Zephra (local) 12-14 opened to a full house.

**LAVERGNE.**—OPERA HOUSE (A. L. Grant, manager): Tennessee's Partner 9, for benefit of the miners; good-sized house; satisfactory performance. A Day and a Night to fair business 10; the co. is excellent and gives a lively entertainment. This closed the season.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): A Day and a Night 6 to crowded house; no first-class, but play needs a lot of improving before it becomes satisfactory. Tennessee's Partner 7 to fair house; no very good.

**LYNN.**—THEATRE (Dodge and Harrison, managers): The Sages 7-14 pleased large audiences. Maud Hillman co. 16-21. Items: Music Hall has closed after a rather indifferent and unsuccessful season.

**PITTSFIELD.**—ACADEMY OF MUSIC (M. Callahan, manager): Francis Wilson in Half a King; large audience; performance excellent. A Day and a Night 13 pleased a large audience.

**GARDNER.**—OPERA HOUSE (George E. Henderson, manager): Frankie Carpentier co. closed a week's engagement to a large house 7; co. gave satisfaction. Kennedy Players 16-21.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Local minstrels did good business 12 and pleased all who attended. A Trip to Coventry 14. Rachelle Renard 16. Mors 24-25.

**WESTFIELD.**—OPERA HOUSE (Clarence Van Dusen, manager): A Trip to Coventry 12; exceptionally pleasing 13, giving satisfaction and closing regular season. Rober's Comedians opened 9 under canvas to fair business for three nights. Items: The entire paraphernalia of the Cornell Concert co. of this city, including new pavilion, seats, etc., was destroyed by fire 5, the co. sustaining total loss. No insurance. However, Professor Cornell at once placed rush orders for a new outfit and the co. will open as per route June 1.

**SOUTH FRANKLINHAM.**—ELMWOOD OPERA HOUSE (W. H. Bishop, manager): James R. Adams' Pantomime co. 9-14; good business; audiences delighted.

**GREENFIELD.**—OPERA HOUSE (Thomas L. Lawler, manager): A Trip to Coventry 13.

## MICHIGAN.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): Thomas W. Keene in Richard III drew big house 11, giving satisfaction and closing regular season. Rober's Comedians opened 9 under canvas to fair business for three nights. Items: The entire paraphernalia of the Cornell Concert co. of this city, including new pavilion, seats, etc., was destroyed by fire 5, the co. sustaining total loss. No insurance. However, Professor Cornell at once placed rush orders for a new outfit and the co. will open as per route June 1.

**GRAND RAPIDS.**—POWERS' (O. Stair, manager): Anna Held captivated a houseful of people 10 with her beauty and dainty French songs. In conjunction with the star's specialty, two plays, The Cat and the Cherub and A Gay Deceiver, were given in an attractive manner by a co. including M. A. Kennedy and William Beach. Boston Festival Orchestra 18. GRAND O. Stair, manager: The Bijon Stock co. began a ten days' engagement 9 and have presented A Chapter of Lies and The Results of a Late Supper before good-sized audiences.

**MUSKEGON.**—OPERA HOUSE (F. L. Reynolds, manager): Columbian Comedy co. opened for a week 9 to large and well-pleased audience. Darkest America 10. Scholers' Dramatic Society 11. Items: Finishing touches are being put on the new Lake Michigan Park Theatre. Fred L. Reynolds will be the manager, and will open the season June 13 with Racket Brothers' Troubadours. Week of 10 De Vars, Rosley and Lee, and Burbancks, magician.

**SAGINAW.**—ACADEMY OF MUSIC (J. H. Davidson, manager): A Bachelor's Honey-moon 2; fair house. Darkest America 16. Items: William Courtleigh, with a stock of ability, will open the Summer season May 30. Co. will include Grace Reals as leading lady and Hudson Liston as comedian.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): A Bachelor's Honey-moon April 30 to small but enthusiastic audience. Darkest America 14. Biograph 16-18. Courtleigh Stock co. 23. Items: Grace Reals has been engaged as leading lady for the Courtleigh Stock co.

**ADRIAN.**—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Darkest America 7 to good business and gave satisfaction, closing a very satisfactory season at this house; business has been better than for the season of '96 and '97.

**NILES.**—OPERA HOUSE (S. Gunglberg, manager): Senter Payton co. 27; fine co., closing to S. R. O.; Lucy and Vina Payton made hits with their specialties. Irving French co. 9-11; business and co. fair. Eunice Goodrich co. 20, 21.

**DOWAGIAC.**—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Bijon Stock co. 27 in The Results of a Late Supper, A Chapter of Lies, and The Corvican Brothers to fair houses. This closed house for season.

**BATTLE CREEK.**—HAMILIN'S OPERA HOUSE (E. K. Smith, manager): J. Knox Gavin co. pleased good house 27. Thomas W. Keene in Julius Caesar 10 to a fair and highly pleased audience. Edwin Holt 30.

**YPSILANTI.**—GRAND OPERA HOUSE (Opera House Co., managers): Darkest America 9; good performance and big house.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): Senter Payton's Comedy co. opened 10 for one week; business very good.

**OWosso.**—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Courtney Morgan co. 9-14 opened in La Belle Marie.

**COLDWATER.**—TIBBETTS' OPERA HOUSE (John T. Jackson, manager): A Bachelor's Honey-moon 3. A local cake walk drew a crowded house 2.

**PLINT.**—STONE'S OPERA HOUSE (Stone and Thayer, managers): Darkest America 17.

**JACKSON.**—CATHOLIC CLUB HALL: Darkest America 3; large house.

## MINNESOTA.

**DULUTH.**—THE LYCEUM (E. Z. Williams, manager): Thomas W. Keene in Richelieu 4; crowded house and splendid satisfaction. James O'Neill in Monte Cristo and The Dead Heart 7; large and enthusiastic audiences.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): James O'Neill and his excellent co. in Monte Cristo to a large and appreciative audience 5.

**CROOKSTON.**—GRAND OPERA HOUSE (Kirch and Montague, managers): The Prodigal Father 10. Town Topics 16. Mahara's Minstrels 20. Our Goblins 28.

**ST. PETER.**—THEATRE (Hoeffler and Hale, managers): U. T. C. 3 to a fair house; fair performance. Ottumwa Quartette 10.

**ALBERT LEA.**—OPERA HOUSE (J. A. Fuller, manager): Davis' U. T. C. 5; poor performance to full house.

**PARIBAUT.**—OPERA HOUSE (C. E. White, manager): William Owen co. 28, Martin's U. T. C. 30. Items: Professor D. Kautz, pianist, late of A. J. Sharpley's band and orchestra, is visiting friends here. The Harrington Dramatic co. will arrive 20 and will open 30 at Partle Springs Casino for Summer.

## MISSISSIPPI.

**McCOMB CITY.**—OPERA HOUSE (W. R. Caston, manager): Columbia Opera co. 8, 7 in La Mascotte, Pinocchio and Olivette; fair audience; well-pleased; co. is first-class; this closes season. Items: Ethel George, of Columbia Opera co., is very ill here. Emma Lyster, who died in New York recently, was a member of the Columbia Opera co. The news of her death was first conveyed to the co. here through The Mirror. She was a favorite in the co.

**COLUMBUS.**—OPERA HOUSE (P. W. Mead, manager): Columbia Opera co. 3 in Said Pasha; large audience delightedly entertained.

## MISSOURI.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Byron King, impersonator and elocutionist (return date), 2 to crowded house. Cake walk 10. Kate Ellis Peck's School of Dramatic Art in Fanchon and the Cricket 20. Items: Professor D. Kautz, pianist, late of A. J. Sharpley's band and orchestra, is visiting friends here. The Harrington Dramatic co. will arrive 20 and will open 30 at Partle Springs Casino for Summer.

**JOPLIN.**—CLUB THEATRE (George B. Nichols, manager): Anderson Theatre co. 9-14 in The World, Stars and Stripes, The Lightning Rod Agent, Black Diamond, The Girl from Ohio, the Olsen, and The Youngest Maid to good business.

**MARSHALL.**—OPERA HOUSE (Bryant and Newton, managers): Local minstrels 4; good house;

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they expect to start on the road next season. St. Plunkard 11.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (Goulet and Worrell, managers): Lester Franklin in Paradise Regained 21.

## MONTANA.

**GREAT FALLS.**—GRAND OPERA HOUSE (Park and McFarland, managers): Dick Sutton's Union Stock co. April 25-30 to large houses; performances fair. Music concert by Black Eagle Band 3 to large and enthusiastic audience; receipts \$550. All Star Specialty co. 7.

**MISSOULA.**—UNION OPERA HOUSE (John McGuire, manager): Hopkins' Trans-Oceanics 6 to a fair house and delighted everyone. Star Specialty co. 11. SUTTON'S FAMILY THEATRE: A Jay in New York 9.

**ANACONDA.**—THEATRE MARGARET (John McGuire, manager): The Mysterious Mr. Bagle 3 to light business. Hopkins' Trans-Oceanics 3 to light business. Star Specialty co. 12.

**HELENA.**—MING'S OPERA HOUSE (John W. Luke, manager): The Mysterious Mr. Bagle to a fair house; fair performance. Star Specialty co. 6; poor performance and house.

**BILLINGS.**—OPERA HOUSE (A. L. Rabcock, manager): The Mysterious Mr. Bagle 4 to a fair-sized and well-pleased audience. The Prodigal Father 14.

**BOZEMAN.**—OPERA HOUSE (A. R. Cutting, manager): Star Specialty co. 3; performance good; poor house. The Prodigal Father 17.

## NEBRASKA.

**LINCOLN.**—THE OLIVER (John Dowden, manager): Dan Sully 9. Frederick Warde 12. The Oliver will close the season with Frederick Warde. Items: FUNK'S (F. C. Zehrung, manager): Clay Clement in The New Dominion April 29 to good house; splendid performance. The Rays 2, 3 in A Hot Old Time to fair house; very good performance. Lyceum Theatre co. 9-14. Items: Frank C. Zehrung, the popular manager of the Funk's Opera House, has been given a new lease of the house for the season of 1898-1899, and will return to Lincoln and attend to it personally.

**WABOO.**—OPERA HOUSE (Thomas Killian, manager): No bookings for rest of season. Items: Manager Killian has given us a class of attractions this season far superior to those generally secured for towns of this size, having had nothing but one-night stands that have put on the best of satisfaction and have been well patronized. Regular house prices of 25, 35 and 50 cents have been maintained and no cheaper week stand attractions played. Bookings for next season are already under way, and Manager Killian promises to keep up to the past season's standard.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Western Circuit Stock co. 24 to fair business; plays presented, The Pay Train, Hans Hansen, and The Captain's Mate. Frederick Warde 9. Nashville Students 11.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, manager): Frederick Warde and an excellent supporting co. presented Virginia to small but appreciative audience 7.

**FREIGHT.**—LOVE OPERA HOUSE (C. A. Osborne, manager): Frederick Warde 11. Schubert Quartette 25.

**BEATRICE.**—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Frederick Warde 13.

**NEBRASKA CITY.**—OVERLAND THEATRE (Carl Morton, manager): Frederick Warde 14.

**BROKEN BOW.**—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Nashville Students 13.

## NEW HAMPSHIRE.

**PORTSMOUTH.**—MUSIC HALL (J. O. Ayers, manager): A Day and a Night drew a fair house 6 and gave general satisfaction. The Katherine Rober co. began a week's engagement 10 to good business at low prices. The following plays will be presented: The Convict's Wife, A Heroine in Rags, Camille, The Hand of Fate, The Clemenceau Case, Pink Dominoes, and Fanchon. Items: Several members of the A Day and a Night co. were entertained after the performance by the Portsmouth Athletic Club.

**EXETER.**—OPERA HOUSE (J. D. P. Wingate, manager): Joseph Haworth, supported by Bertha Gailand and a fine co., in Hamlet 10; fair business; performance was the best seen here this season. Items: The faculty and students of Phillips' Exeter Academy gave a reception to Mr. Haworth and Miss Gailand in the college chapel in the afternoon.

**LANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): Payton's Comedy co. finished week May 2 to good business. A Day and a Night 9 pleased a good house. Katherine Rober co. 16-21. PARK THEATRE (Frank W. Dunn, lessee): Dark.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): A Day and a Night 7 to good business, but the play was somewhat of a disappointment; Georgia Caine and the Clayton Sisters left the co. here.

**FRANKLIN FALLS.**—FRANKLIN OPERA HOUSE (R. J. Young, manager): Southern Cake Walkers 11; performance very good; small house.

**NASHUA.**—THEATRE (A. H. Davis, manager): O'Hooligan's Wedding 21.

## NEW JERSEY.

**ELIZABETH.**—STAR THEATRE (Colonel W. M. Morton, manager): Dark. Colonel Morton is still negotiating for light attractions for the Summer. It is his present intention to have from two to three productions a week up to the opening of the regular Fall and Winter season. Items: LYCEUM THEATRE (W. M. Drake, manager): Dark. Items: The regular season at the Lyceum is now over, but Manager Drake will, as usual, give the regular weekly concerts which have in former years proved very successful. This theatre is now being renovated from top to bottom, in addition to which the entire front is being repainted. A. J. Ruid has been appointed business manager, and he is now busily engaged in booking attractions for the coming season.

**HOBOKEN.**—LYRIC THEATRE (B.



this thrilling and patriotic piece was first-class and included Robert Neil, of this city; business fair. 8 Bell 1621.—COLUMBIA THEATRE (F. W. Voigt, manager): The Pulse of New York 12-14.

**ORANGE.**—MUSIC HALL (George P. Kingsley, manager): Charles Cochran in The Royal Box 7; co. and performance excellent; business large.

**TRENTON.**—TAYLOR OPERA HOUSE (A. H. Richmond, manager): Frank Daniels in The Idol's Eye delighted a large audience 7. Elroy's Stock co. 16-21. Roland Reed 11.

## NEW YORK.

**UTICA.**—OPERA HOUSE (Sam S. Shubert, manager): The Shubert Stock co. opened their season here 9 in Aristocracy before a large and cultured audience; both play and players were well received; between acts up-to-date views from the biograph are shown; the pictures are very fine and are enthusiastically received; the music by the orchestra is quite a feature and is greatly enjoyed, as was also the beautiful new scenery that Manager Shubert has provided; another improvement has been the removal of the ticket office to the foot of the stairs, and the handsome new uniforms of the door-keepers and ushers; Manager Shubert's co. is a strong one; it contains the following well known artists: Harrison J. Wolfe, Frank Sheridan, Walter Walker, Geoffrey Stein, Frank Hartley, Ashley Miller, Vaughn Glaser, John Terrell, Harry L. Redmond, Florence Rockwell, Caroline Franklin, Kate Denin-Wilson, Ethel Browning, and Jessie L. Oberdier as resident manager; Manager Shubert has placed the price of seats within the reach of all classes, the best in the house being 50 cents, while one in the gallery may be had for 15 cents. The Tie that Binds and The Arabian Nights 16-21.

**ROCHESTER.**—LYON THEATRE (A. E. Wolf, manager): Roland Reed, supported by Isadore Rush and an excellent co., in The Wrong Mr. Wright before a large house 8. The Princess and the Butcher 12-14.—COOK OPERA HOUSE (Sam S. Shubert, manager): The Salisbury Stock co. made its initial bow before a crowded house 9, appearing in The Charity Ball; the organization is one of acknowledged ability, and is headed by Jessamine Rogers and Orin Johnson, assisted by Jane Holly, Eleanor Carey, Chas. Olney, J. E. Koller, and Frederick Bock; their general good work met with universal favor and resulted in several curtain-calls.—ACADEMY OF MUSIC (Louis C. Cook, manager): The stock co. appeared to good advantage in the patriotic drama, Stars and Stripes, 9-11 and the attendance was good; the play is a revamped edition of Lyngwood, and the leading roles were ably handled by Emma Bell and W. C. Holden.

**ALBANY.**—HARMON THEATRE (Woodward and Voyer, managers): Charles Cochran entertained a large and well-pleased audience 6 in The Royal Box. A Day and a Night 13. Chaucery Olcott 14. The Bostonians 17.—ALBANY THEATRE (C. H. Smith, manager): N. S. Wood opened a week's engagement to good house 9, and in the Streets was the bill, which will be changed 11 to The Orphans of New York and 13 to The Boy Detective. Manager Smith has made many interior and exterior improvements. Before the Fall and Winter season opens the stage will be enlarged, so that any kind of scenery can be used. The exterior of the theatre is made attractive by an electric display of lights in vari-colored globes.—JESS: The walls of the Empire Theatre, on State Street, are going up rapidly. The opening attraction will be Maude Adams in The Little Minister.

**SYRACUSE.**—WRIGHT OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Roland Reed in A Man of Ideas and The Wrong Mr. Wright pleased good-housed house 7. The Bostonians sang Robin Hood and The Serenade 9, 10 well before a large house for the former and a packed house for the latter. Shubert Stock co. 13, 14. A Day and a Night 18.—BASTABLE THEATRE (S. S. Shubert, manager): Waite's Opera co. pleased large houses in Fra Diavolo, The Chimes of Normandy, and Erin's 14. Same co. 16-21.—GRAND OPERA HOUSE (G. A. Edes, manager): Crane's Players in repertoire attracted fair-sized audiences 9-14.—JESS: Florence Huntley, who has played the title-role in The Western Girl from Paris co., is home for the Summer.

**POUGHKEEPSIE.**—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Chaucery Olcott (for Manager Sweet's benefit) 11. E. H. Sothern 12.—JESS: A Black Sheep, booked for 7, canceled 13. T. V. Stock, of the Bennett-Moulton co., is spending a few days in town, as is also Mr. Kibbler, of Waite's Comedy co.—G. W. Millard, proprietor of the Opera House, who has been ill, has returned to town greatly improved in health.

**ROME.**—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Waite's Opera co. 2-7 completed their engagement to the largest business of the season; packed houses every performance; opera sung last part of week. The Bohemian Girl, Two Yagabonds, Pinafore, and Olive; co. gave satisfaction.—JESS: Waite's Comic Opera co. closed the house for this season.

**SARATOGA SPRING.**—THEATRE SARATOGA (Sherlock Sisters, managers): Edwin Mayo, supported by an excellent co., presented Puddinghead Wilson 7 to a large and appreciative audience. Rachelle Renard, accompanied by John A. Preston and a good repertoire organization, opened a week's engagement 9, producing Ingomar in excellent style to a large and much pleased audience.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Alma Chester co. opened 9 in Wife for Wife to S. R. O. and gave a satisfactory repertoire for rest of week. At the Picket Line, A Bowery Girl, The Danites, In Danger, Almost Dishonored, and An American Victory. Minnie Seward Repertoire co. 23-28, closing the season.

**SUNSHINE.**—STONE OPERA HOUSE (J. P. E. Clark, manager): Bowing the Wind 5. Joshua Simpkins was greeted by two large audiences 7. Roland Reed 14.—JESS: The Theatre (A. A. Ferry-vess, manager): The benefit for Elton employees proved successful 7.

**ELURA.**—LYON THEATRE (M. Reis, manager): Cecil and Edna May Spooner to good business 9-14 in a repertoire including A Fair Rebel, The Galley Slave, The Judge's Wife, Hazel Kirke, Inex, Eccles Girls, Kathleen Mavourneen, The Dean, and A Fight for a Million.

**WILLIAMSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): Frederick and Minnie Seward 9-14 to fair business; plays produced, Asleep at the Switch, A Convict's Daughter, The Fatal Wedding, A Man of the People, A Yankee in Cuba, and Ten Nights in a Barroom.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): Roland Reed in A Man of Ideas 10 highly pleased a very large house. This closed the regular season here. Nearly all really first-class attractions have done well.

**CORTLAND.**—OPERA HOUSE (Wallace and Gilmore, managers): Season has closed here. The Bell Stock co., booked for 9-14, having canceled. Joshua Simpkins (under canvas) 14. Twenty-fourth Annual Musical Festival will be held 25-27.

**TROY.**—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Pulse of New York 9-11; co. and business fair. Veriscope of Corbett-Fitzsimmons contest to fair houses 12-14.

**CORNING.**—OPERA HOUSE (H. J. Sternberg, manager): Joshua Simpkins 5 to good business; performance satisfactory.

**AUBURN.**—BURTON OPERA HOUSE (E. S. Newton, manager): The Bostonians 13. A Day and a Night 17.

**GLENS FALLS.**—OPERA HOUSE (F. E. Prynn, manager): Puddinghead Wilson 6 to a small but well-pleased audience.

**ROCHESTERVILLE.**—SHATTOCK OPERA HOUSE (S. Oweel, manager): The Spencers 16-21.

**MIDDLEBURY.**—CASINO THEATRE (H. W. Corey, manager): The Tarrytown Widow 6; small house; good co.; audience well pleased.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): Roland Reed will close our season 19 with A Man of Ideas.

**SCHENECTADY.**—VAN CUREL OPERA HOUSE (C. H. Benedict, manager): Veriscope did poor business 10, 11. Season will close 14 with A Day and a Night.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Roland Reed in A Man of Ideas 11; very large house; splendid co.

**ELLENVILLE.**—MASONIC THEATRE (E. H. Munson, manager): Manson Brothers' Wrinkles 18.

**ONEIDA.**—MUNRO OPERA HOUSE (Smith and Preston, managers): Local minstrels 18.

**FORT EDWARD.**—BRADLEY OPERA HOUSE (M.

H. Bradley, manager): Shannon Comedy co. 6, 7, presenting The Postmaster's Child and Cousin Teddy to top-heavy houses; good satisfaction.

## NORTH DAKOTA.

**PARGO.**—OPERA HOUSE (C. P. Walker, manager): Thomas W. Keene in Louis XI 3 to fair business; supporting co. excellent. The Prodigal Father 4 to poor business; George A. Spink and Rose Melville are the redeeming features of the performance. Joseph Holland in The Mysterious Mr. Bugle 6 to small and chilly audience; co. very good. Town Topics 11. Mahara's Minstrels 11. Our Goblins 27.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. J. Lander, manager): The Mysterious Mr. Bugle, with Joseph Holland in the leading role, to a light house 7; co. capable, but play did not please. The Prodigal Father 8. Town Topics 12. Mahara's Brothers' Minstrels 13. Richards and Pringle's Minstrels June 4.

**JAMESTOWN.**—OPERA HOUSE (K. P. Wells, manager): Mahara's Minstrels 5; fair house; good performance. Town Topics 10. The Prodigal Father 11.

**GRAPTON.**—OPERA HOUSE (W. W. Robertson, manager): The Prodigal Father 5 to fair business; audience well pleased.

## OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): Byron Williams lectured on "Our Navy" 4; fair business; the lecturer suffered from a severe hoarseness, but despite the fact his talk was of very fine stereopticon illustrations, proved very interesting and pleasing.—PARK THEATRE (Harry E. Feicht, manager): The Wayne Stock co. closed a week's engagement to light business 7; the repertoire included Inherited, Forgiven, The Klondike King, and Jim the Westerner, which were fairly well produced. Ferris Comedians opened a week's engagement to light business 9; Greased Lightning was the opening bill, and it cannot boast of any magnetic powers nor histrionic merit; the cast labored hard to bring out the funny situations, if such it contained, but were not equal to the task; the outlook for the engagement is not promising for enrichment.—JESS: The stockholders of the present new theatre held a meeting 9 for the purpose of considering and discussing the plans.—Byron Williams, the lecturer, who was in our city for a few days, left for his home at Williamsburg, O. 9.

**TOLEDO.**—VALENTINE THEATRE (L. M. Boda, manager): Nat C. Goodwin in An American Citizen 3 to S. R. O. 10; it was a rare treat and a fitting close for the regular season. The Wilson-Kirwin co. opened the second week of their engagement 8, presenting La Mascotte and Carmen in an elaborate manner; Miss Kirwin has left nothing undone in the way of specialties and novelties, and the amount of good entertainment one gets for a quarter is simply wonderful; all the co. seem to be coming to the fore. Clarence Williams, who was another man of his calibre would strengthen the co. very materially; house packed at every performance.—PEOPLE'S THEATRE (S. W. Brady, manager): The stock co. closed a very successful week 7; The Two Orphans was finely staged and well acted; for the week beginning 8 a double bill will be given, Aspin and Webster and Camille; the co. is evenly balanced and gives a finished performance.

**SANDUSKY.**—NIELSEN OPERA HOUSE (Charles Baetz, manager): Himmelein's Ideals opened to the capacity 9 for week; excellent performance, strong co. and fine scenic effects; Eagle's Nest, The Devil's Web, North and South, Storm Beaten, and Jack of the Mines were among the plays produced. Grand scope 16-18. Joe Jefferson Club (local) 20. Closing attraction, The Tarrytown Widow (nabers' benefit) 24.—JESS: Himmelein's Ideals were entered tained by the local Elks after the performance 10. J. A. Himmelein is very familiar with our coast, having become a member of this lodge about four months ago.—Manager Charles Baetz returned 11 from Sandusky, where he attended the annual meeting of the State Bill Posters' Association. He reports a large gathering and a successful two days' session.

**PORTSMOUTH.**—GRAND OPERA HOUSE (H. S. Grimes, manager): Santanelli, hypnotist, 16-21.—JESS: S. V. Grimes will go out in advance of Ferguson Brothers in The Two Kites 21.—Donor Wadla, late of Bee, where co. is home for Summer. This season he will go in advance of the New England Opera co.—The Portsmouth Opera House co. have leased the Grand Opera House to Ralph Johnson, who takes charge Aug. 1. Mr. Johnson is an ex-baseball manager and last season was in advance of Walker Whiteside. He comes highly recommended by a local club in which he is more than probable that in addition to above he will put a baseball club in the field here.

**SPRINGFIELD.**—BLACK'S OPERA HOUSE (Charles Brunner, manager): The Peters and Green Comedy co. played a week's engagement 2-7, giving pleasing productions of Finnigan's Fortune, The King of Liars, A Mixed Affair, A Fox's Tail, and An Easy Place; business good entire week. The Land of the Living 12.

**LIMA.**—FAHROT OPERA HOUSE (Howard G. Hyde, manager): Lima Lodge, 162, R. P. O. E., gave two excellent minstrel performances 1, 2 to the capacity of the theatre; proceeds, about \$900, were donated to the Lima Hospital. Chaucery Olcott 11. Jessie Mills co. 16-21. Graphoscope 23-25.

**ATHENS.**—OPERA HOUSE (Miller and McCuba, managers): A Bachelor's Homecoming. The co. was much enjoyed by a very small but highly appreciative audience. This closes the regular season at this house.

**MANSFIELD.**—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Whitesell Graphoscope co. 5-7 to fair business. Mackay Opera co. 10 pleased a good-sized audience. Season will close 14 with the Jessie Mills co.

**EAST LIVERPOOL.**—NEW GRAND Gaiety Theatre, manager: Carrie Stanley Burns co. closed 7, presenting East Lynne and Under the Stars and Stripes to poor business. This closed the season here.

**CANTON.**—THE GRAND (M. C. Barber, manager): Roland Reed in A Man of Ideas 5 to good business.—JESS: The Elks entertained Mr. Reed and the male members of his co. at a social session.

**LORAIN.**—WAGNER OPERA HOUSE (H. S. Buttett, manager): American Stereopticon co. 6, 7; small audiences; fair satisfaction. Ideal Troubadours 13.

**TROY.**—OPERA HOUSE (D. L. Lea, manager): Closed for the season.—JESS: House will be under new management next season.

**KENT.**—OPERA HOUSE (Davis and Livingston, managers): Ideal Troubadours 10, 11 to fair houses.

**MARION.**—GRAND OPERA HOUSE (F. B. Arnold, manager): Human Hearts 16.

## ORGOON.

**SALEM.**—REED'S OPERA HOUSE (Patton Brothers, managers): Veriscope of Corbett-Fitzsimmons contest April 30 to poor business.

**LA GRANDE.**—STEWART'S OPERA HOUSE (D. S. Steward, manager): A Hired Girl to a crowded house 6.

## PENNSYLVANIA.

**MAHANOY CITY.**—JESS: Both theatres in this city have closed for the season. There will be no summer theatrics at either house. A stock co. is being put on at Pottsville, will be usual play vaudeville.—Bert Koenig, manager of King Dramatic co., is visiting relations here. His co. closed at Paterson, N. J., May 7. The season was very successful.—Anna Davis and Frederic Herzog, and the greater part of the late Wilson Theatre co., have reorganized and are now known as the Pittman Comedy co., and are under the management of C. A. Taylor. The Pittman Comedy co. produced The Electrician at Pottsville 11 with all the scenery and effects, and Mr. Blaney was present to see how creditably the repertoire co. would present this play.—Mr. Blaney also added some new lines to his latest farce-comedy, A Female Drummer.—A stock co. is preparing to build a brick opera house at Watsonstown, Pa. The building will be 55 x 165 feet and will cost about \$15,000. George W. Talley, of Williamsport, is the architect.

**ERIE.**—PARK OPERA HOUSE (M. Reis, manager): Roland Reed, accompanied by Isadore Rush and a clever co., presented The Wrong Mr. Wright 6 to a large audience, scoring a decided hit; after one of the several curtain calls Mr. Reed made a speech

which brought forth a great deal of laughter, and contained assurance that Eddie would be placed on his regular route hereafter; Isadore Rush is a strong feature of Mr. Reed's co., as she sustained the role of Henrietta Oliver, a female detective, to perfection. N. C. Goodwin, assisted by Maxine Elliott, presented An American Citizen 9 to big attendance, giving the best of satisfaction. Alma Chester co. 16-21.—JESS: Lee Street, stage-manager for Waite's Eastern Comedy co., is home for the Summer.

**CARLEISLE.**—SENTINEL OPERA HOUSE (George Yeager, manager): Drummer Boy of Shiloh (local) 6, 7 to big business. Dr. Jekyll and Mr. Hyde (local) 21.—JESS: Lee Street, musical artist, is home for the Summer.—Clara Coleman, and daughter, visited their old home and many friends last week. Sheffer Brothers, contractors for our new Opera House, were called away with Co. G last week.—George N. Brandon will leave shortly for Asbury Park, to take charge of the orchestra at the Hotel Brunswick.—Mr. Wisa, the scenic artist, of Tyrone, was here this week and secured the contract for stocking the new Opera House with scenery.

**ALLENTOWN.**—ACADEMY OF MUSIC (N. E. Workman, manager): Season was closed with a testimonial benefit to Manager Workman; the attraction was Frank Daniels in The Idol's Eye; Mr. Daniels has a splendid co.; the audience was the largest and most brilliant of the season, a glowing tribute to the popularity and efficient management of Mr. Workman; receipts \$1,073.

**YORK.**—OPERA HOUSE (R. C. Penta, manager): J. E. Toole, supported by Lillian de Wolf and a capable co., presented Killarney and the Rhine 4 to a small house; co. and play exceedingly good and deserved better patronage. Sam Pitman's Comedy co. 16-21.—HIGHLAND PARK AUDITORIUM (Street Railway Co., managers): Brooke's Chicago Marine Band 13.

**LANCASTER.**—FULTON OPERA HOUSE (Yecker and Gleim, managers): Sam Pitman's Comedy co., presenting The Electrician to a fair house, closed the season at this house 7.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): Brooke's Chicago Marine Band pleased fair-sized audiences 12. The regular Summer season will begin with Fred Palmer's Opera co.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): John Griffith, billed for 8, failed to materialize.—JESS: Vernadia Hoffman, Fred Ritter, and Harry Glass have joined the Arnold-Wellies co. for the Summer season.—Spencer Charters is at home from the King Dramatic co., and will join the organization next season.

**HAZLETON.**—GRAND OPERA HOUSE (G. W. Ramsey, manager): Hamersly-Hollis Stock co. in The Two Orphans and The Governors 9-14 to fair business.

**WITSTON.**—MUSIC HALL (C. C. King, manager): Harry Markham's Stock co. opened a week's engagement 9 in An American Monte Cristo to fair business.

**COLUMBIA.**—OPERA HOUSE (James A. Crowthers, manager): J. E. Toole in The Gypsy German 6 to medium business; performance satisfactory.

**SCRANTON.**—LYCEUM (Reis and Burgunder, managers): A Day and a Night 20.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (M. Reis, manager): Ryan Comedy co. did not appear 9. House dark.

**BUTLER.**—PARK THEATRE (George N. Burkhall, manager): Drummer Boy of Shiloh (local) 14, 16-17, closing season.

**BRADFORD.**—WAGNER OPERA HOUSE (M. W. Wagner, manager): Minnie Seward co. 16-21.

**FRANKLIN.**—OPERA HOUSE (J. P. Keene, manager): Warren Comedy co. 2-7; fair business.

## RHODE ISLAND.

**NEWPORT.**—OPERA HOUSE (T. F. Martin, manager): Andrew Mack in An Irish Gentleman 3. Joseph Greene's Repertoire co. opened here for a week 9 and has been playing to good business; excellent satisfaction.

**WESTERLY.**—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Dan McCarthy, booked for 16, canceled. The regular season at this house has closed, and taken as a whole, it has been very successful.

**WOONSOCKET.**—OPERA HOUSE (George C. Sweet, manager): Rice and Hall's Minstrels 9 to fair house. Joseph Greene co. (return engagement) 16-21. Page Buckley dog show 19-21.

**RIVERPORT.**—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Rice and Hall's Minstrels to fair business 10; co. very good.

## SOUTH CAROLINA.

**COLUMBIA.**—OPERA HOUSE (Eugene Cramer, manager): Lillian Tucker and Charles C. Vaughn's Comedy co. closed a week's engagement by presenting A Soldier's Bride 7 to a small house.

## SOUTH DAKOTA.

**MITCHELL.**—GRAND OPERA HOUSE (L. O. Gale, manager): The Myra Collins co. 2-4 gave very good entertainment; small houses on account of war excitement; plays presented, Wildcat the Romp, Sweetheart, and The Runaway Wife.

**SIOUX FALLS.**—NEW THEATRE (S. M. Best, manager): Myra Collins co. 4. Shapley Lyceum Theatre co. 16-17.—JESS: The State troops and Regina's Cavalry are now mobilized here and the New Theatre is packed every night in consequence.

**WATERTOWN.**—NEW GRAND OPERA HOUSE (E. J. Mowrey, manager): Western Circuit Stock co. 19-21.

## TEXAS.

**WACO.**—THE GRAND (Wells and Solomon, managers): Edwin A. Davis in His Excellency 11-14. This attraction will close the regular season here.

**FORT WORTH.**—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Greenwall Greenwall was given a benefit 6, Edwin A. Davis in His Excellency being the attraction; the house was comfortably filled, but the performance was not up to the average; after the performance Manager Greenwall divided part of the receipts among other of the employees of the Opera House.

**HOUSTON.**—SWEENEY AND COOK'S OPERA HOUSE (E. Bergman, manager): Season closed here with a benefit performance tendered Manager Bergman by His Excellency 4; large and appreciative house. Altogether this city has enjoyed this season the best line of attractions ever seen here and the management is to be congratulated.

**DALLAS.**—OPERA HOUSE (George Anzy, manager): Edwin A. Davis 5 in His Excellency to a large and appreciative audience, the occasion being Manager Anzy's annual benefit; the demonstration showed his popularity, he having been the local manager for eleven years. This concluded the season at this house.

**EL PASO.**—MYAN'S OPERA HOUSE (Rinby and Walker, lessees): Veriscope 6, 7; unsatisfactory performance to small audience.

## UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (George D. Fyfe, manager): Mrs. Francis of Yale held the boards 2-4 to indifferent business, caused principally by the prevailing war spirit; all the boys in town are out drilling and all the girls are out watching them, and a show that can beat a game like that must be as good as gold; the play is considered very good, however, and received the entire approval of the local press and the people in attendance. A Stranger in New York 9, 10.—NEW GRAND THEATRE (H. F. McGarvie, manager): Dark.

## VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): Alonzo Hatch co. 16.

**MONTPELIER.**—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Rice's Comedians 16-21.

## VIRGINIA.

**NEWPORT NEWS.**—OPERA HOUSE (G. B. A. Booker, manager): James Young and his excellent co. 9-11 in David Garrick, Hamlet, and The Lady of Lyons to large and delighted audiences. Special mention is due Frederick Forrester, William E.

**KNICKERBOCKER REPERTORY OPERA CO.**  
Bookings for next season.  
HATTIE BELLE LADD, Prima Donna.  
9 OPERAS, Weekly Royalties, WEEKLY Chestnuts.  
WANTED—GOOD SUMMER RESORT.  
HARRY F. JORDAN, Mgr., Parker House, Boston.

Baker, Elmer Buffingham, Celia Clay, in addition to Rida Louise Johnson and James Young. Mr. Young has made a number of friends while in Newport News, who will always be glad to welcome him back, as will also his brother Elks. The Lees 23-28.

**RICHMOND.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): James Young played a successful engagement 6, 7, presenting Hamlet, David Garrick, and The Lady of Lyons to large and well-pleased audiences. Simpkins-Pabel co. 9-14 pleased good audiences.

**STAUNTON.**—OPERA HOUSE (W. L. Olivier, manager): Byers and Holmes in repertoire 2-4 closed the season here to good business; their business this season has been good and all salaries have been paid; Mr. Byers is a native of this city and very popular. This closed the season at this house.

**PETERSBURG.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): Simpkins-Pabel co. 16-21.

## WASHINGTON.

**SEATTLE.**—THEATRE (Cal Bell, manager): Dante Elason, the magician, to good business 1-2. Edward Harrison 5, 6.—THEATRE AVENUE THEATRE (W. M. Russell, manager): Richards and Pringle's Minstrels attracted good business to this popular house 1.—PIKE STREET THEATRE (E. R. Lang, manager): Hockey-Wheeler Dramatic co. in repertoire to good business 1-7.

**TACOMA.**—THEATRE (L. A. Wine, resident manager): Old Lavender April 30 to light house; Edward Harrison was most agreeable and artistic. McElva 5 to full house in La Traviata, her first appearance here; six curtain-calls.—LYCEUM THEATRE (G. Harry Graham, manager): Joe Flynn in McGinty the Sport to fair business 3, 4.

**SPOKANE.**—AUDITORIUM (Harry C. Hayward, manager): A Jay in New York 6; fair audience; some features of the performance good, but were overbalanced by others that were coarse.

**WALLA WALLA.**—PARK OPERA HOUSE (J. G. Paine, manager): Tim Murphy in Old Innocence 3 to small house; performance good. A Boy Wanted 19.

## WEST VIRGINIA.

**WHEELING.**—GRAND OPERA HOUSE (Charles A. Feinler, manager): Human Hearts 9-11; good business. The Land of the Living 19-21.—CASINO WHEELING PARK (F. Riester, manager): Brooke's Chicago Marine Band 8, 9 gave four well-attended concerts.

**CHARLESTON.**—BERLEW OPERA HOUSE (N. S. Burlew, manager): Amy Whaley Concert co. 10; fair business; pleasing performance.

**GRAFTON.**—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): A Bachelor's Homecoming 11.

## WISCONSIN.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): Devil's Auction 6 pleased a fairly good audience. Thomas W. Keene in The Merchant of Venice 7 attracted a large audience. The star is well supported. The Glimpses opened with Comedy and Tragedy 9 to a big house.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): Martin's U. T. C. 4; crowded house. Devil's Auction 5; crowded house; good satisfaction. Robert Downing in The Gladiator 9; good house; performance fine. In Atlantic City 17. Town Topics 21.

**RACINE.**—BELLE CITY OPERA HOUSE (D. P. Long, manager): Devil's Auction drew large and well deserved business 7; specialties good. McCabe and Young's Colored Carnival drew a small audience 8. Chicago Lyceum Stock co. 12-14.

**JANESVILLE.**—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): The Glimpses 6, 7 presented The Black Flag and A Prince of Liars to fair business; performances excellent. Martin's U. T. C. 9 to crowded house; good performance. Fitz and Webster in A Breezy Time 14.

**SAU CLAIRE.**—GRAND OPERA HOUSE (O. F. Burlingham, manager): A Trip to the Circus 4; poor business. Thomas W. Keene, supported by an excellent co., presented The Merchant of Venice to a well-filled house 6.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Tierney and Freeman Minstrels 6 to small business; co. disbanded here. Martin's U. T. C. 9 to usual business; good specialty people.

**FOND DU LAC.**—CHESBROT OPERA HOUSE (William H. Stoddard, manager): Martin's U. T. C. 6; good house and performance. Robert Downing in The Gladiator 10; fair attendance; excellent performance. In Atlantic City 16.

**STEVENS POINT.**—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Local minstrels to a large and well pleased audience 7. William Owen 13, 14. A Breezy Time 18.

**SHEBOYGAN.**—OPERA HOUSE (J. M. Kohler, manager): William Owen co. in Faust, The Merchant of Venice, Richard III, and The Marble Heart 5-8 to good business. Robert Downing 11.

**RHINELANDER.**—GRAND OPERA HOUSE (E. E. Stoltzman, manager): May Carnival and Shakespearean Burlesque to good house 6; many worthy features.

**ASHLAND.**—GRAND OPERA HOUSE (John Meis, manager): Marks Brothers 9-14. Town Topics 20. Darkest America June 8.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): Marshall U. T. C. co. 1



in a very artistic manner. Robert Cummings was called upon to assume the role of the Marquis at the very last moment, and considering the brief time he had to become acquainted with the lines he acquitted himself very creditably. Billie Taylor 16-21. —TONONTO OPERA HOUSE (Ambrose J. Small, manager): Dan McCarthy is presenting his latest success, "The Dear Irish Home," to good business 9-14. A Trip to Coontown 18-21. —MARSEY MUSIC HALL (E. Snelling, manager): Q. O. R. Male Chorus 21. Mils. Toronto (Miss Balmston) 17.

WINDYBROOK THEATRE (C. P. Walker, manager): Robert J. Burdette 5 drew a large audience who were delighted with his lecture. The Prodigal Father 6, 7 drew small houses, but no better than the co. deserved. The Mysterious Mr. Bugle 8, 10 drew good houses. Gretchen Lyons carried off the honors. Edgar Norton made a great hit as Chickwell. The play was not equal to other comedies seen here this season. Town Topics 13, 14. Mahara's Minstrels 16, 17. —GRAND OPERA HOUSE (Seach and Sharpe, managers): Dark indefinitely. —ITEM: Manager Walker, of the Red River Valley Circuit, will leave for New York city about 21 to book for the season some of the leading attractions. —Robert B. Mantell will appear at the Winnipeg June 23-30. The regular season of the theatre will close 14. —Manager Walker is negotiating for an opera co. to play two weeks on his circuit June 27-July 9. —Managers Seach and Sharpe, of the Grand Theatre, are in the West, managing stock com. Mr. Seach is with the Farley Stock co., touring Manitoba. Mr. Sharpe is with the Orris Ober co., touring the Northwest territories. —Charles Clow, treasurer of The Mysterious Mr. Bugle, will leave in June for Dawson City, to manage a theatrical co.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): The Beryl Hope Stock co. presented The Fatal Card 9-11 in a very creditable manner. Miss Hope made an admirable heroine. The work of Howell Hanel, Stephen Wright, and Sedley Brown deserves special mention. The scenic effects were most realistic, and rarely surpassed by traveling cos. Large appreciative audiences. By special request What Happened to Jones will be repeated 12-14. —GRAND OPERA HOUSE (Low Rhoad, manager): The Gonzales Opera co. opened with Said Pacha 9-14 to a crowded house; excellent performance. The dances by Solaret were greatly appreciated. —ITEM: The Victoria Park will open 23 with A Trip to Coontown. Louis Rhoad, of Syracuse, N. Y., late manager of the Theatre Royal, Montreal, has been appointed general manager of the Grand Opera House and the Victoria Park, to replace Joseph Frank, retired. —The Grand will be extensively altered after the close of the season.

ST. THOMAS.—DENCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Princess Bonnie (local) 5 to a crowded house under the direction of J. H. Jones, of this city. The opera was an unqualified success, and exceeded all expectation. A number of favorites, together with a good sprinkling of new talent, composed the co. The houses are due to Birdie Allworth, who never sang better. The opera will be repeated 10 and 12.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Spear's Comedians closed a two weeks' season 7; specialties good but co. weak, with the result they played to light business. The same fate met by every co. not up to the standard visiting this city. Dan Godfrey's Band will arrive from England 15 and play here 17.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Edward Harrigan in Old Lavender 3; mediocre performance to poor house. Bleak House 9. A Boy Wanted 12. Miss Francis of Yale 14. A Hired Girl 18. The Purser 21. —CITY HALL: Vancouver Stock co. benefit for Klondike nurses April 28; good steady performance to excellent business. —HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Kneisel Quartette 4 to fair house. Manhattan Comedy co. 9-11 presented Two Old Cronies, The Rough Diamond, Rain Clouds, Sweethearts, and Tom Cobb, to fair business. Anna Held 21.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Professor Lawrence, hypnotist, remained only three days of week 2-7 and then left town. Business and performance fair. Stowe's U. T. C. 12-14. A Bunch of Keys 16-18.

ST. CATHARINES.—GRAND OPERA HOUSE (T. Lator, manager): Madame Harrison and co. in concert 9 to capacity of house. Manhattan Comedy co. 16. Queen's Own Rifles 24.

QUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): Manhattan Comedy co. 12-14.

YARMOUTH.—ROYAL OPERA HOUSE (C. T. Grantham, manager): Rip Van Winkle (local) gave satisfaction 5, 6; houses packed.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Anna Held 12. Roland Reed 20.

CHATHAM.—GRAND OPERA HOUSE (W. W. Seane, manager): Lieutenant Dan Godfrey's English Guard Band June 2.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Faust (local) 12, 13. Thomas W. Keene 18.

## ARENA.

TOPEKA, KAN.—Gentry Brothers' Pony, Dog and Monkey Circus packed the tents here and good people up to the point of suffocation 6, 7. Their show, which nine years ago played over the Crawford circuit to the Pacific Coast and return, clearing over \$40,000 in some three months, has little by little increased and improved until the proprietors now have two distinct outfits, each treble the size of the original, and featuring half a dozen acts more remarkable than the best of their initial venture. The performances were very long and surprisingly good, in charge of Professor J. B. Austin, the lecturer, who has been with the Gentrys so long that he begins to bear them a family resemblance. Charles H. Davis, the affable press agent, makes it his special pride and pleasure to hunt up the knights of the bill, and the Mirror representatives in particular, and show them every possible courtesy and attention.

WINSTED, CONN.—Frank A. Robbins' Circus, which was billed here for 11, exhibiting in Collinsville 10, are in trouble; the band and canvas men struck and the railroad co. demanded \$80 in advance for pulling the train to Winsted; they arrived here with few performers and helpers, gave a poor performance to a good crowd, and left here on wagons for Torrington in very poor circumstances.

NEW PHILADELPHIA, O.—Forepaugh and Sells Brothers' Shows gave two excellent performances here 11 to small audiences, on account of the rain and wind storm, which kept people away; the show is unusually good; among the many attractions the Livingstone are, as the bills say, par excellence; one of the performers, whose act was to dive from 90 feet height into a tank full of water, broke his back and has since died at Columbus, O.

LANCASTER, PA.—Ringling Brothers' Circus delighted large crowds 7, notwithstanding the wretched weather; it did not arrive here until nearly noon, having had a terrible experience with rain and mud at York, Pa. Rutter's Modern Shows opened ten days' engagement to good business 9-14.

YORK, PA.—Ringling Brothers' Shows 6 in very inclement weather gave two exceedingly creditable performances; business fairly good. This was the initial visit of these shows here, and they were a revelation. Street parade one of the finest ever seen here.

BELLEFOUNTE, PA.—Ringling Brothers' Circus 10 to a very large and well-pleased audience. It is the best circus that has ever visited this section of Pennsylvania. Your correspondent is indebted for many favors shown.

BUTLER, PA.—Walter L. Main's Circus 4; performance good, but owing to the inclemency of the weather business only fair. Ringling Brothers 18 Buffalo Bill's Wild West July 6.

FRANKLIN, PA.—Walter L. Main's Circus 10 to good business. The circus is greatly enlarged since its last visit here, and is excellent throughout. The press department is in hands of James Campbell, and newspaper men are extended every courtesy.

HARRISBURG, PA.—Pawnee Bill's Wild West was a strong attraction 11, and packed the tents. The features were all applauded. Welsh Brothers did a good business 9-14, in the face of the strong counter attraction, Pawnee Bill.

CRESTON, IOWA.—John Robinson's Circus 3 to big business; performance fair.

COLUMBIA, PA.—Pawnee Bill's show gave two performances 10; splendid business; well-pleased audiences. May Lillie did some very good shooting.

WABASH, IND.—The World's Greatest Dog and

Pony Show 7 to good business. La Pearl's Circus 9 to good business. Gibbs and McGregor's Railroad Show 17.

WILLIAMSPORT, PA.—Ringling Brothers' Circus 9; best performance ever here; fair business.

ALLIANCE, OHIO.—Sells Brothers' Circus 10; fair business.

SALE, ORE.—Leander Brothers' Circus 3, 4 to fair business; performance fair.

CARROLLTON, MO.—Rain and high water prevented the Lomen Brothers' Circus from exhibiting here 4.

MIDDLETOWN, CONN.—James Goodrich's Wagon Show gave two good performances 10 to the capacity of the tent.

NEW BRUNSWICK, N. J.—Low Hunting's Circus pleased large-sized gatherings 2, notwithstanding the stormy weather. The show is pleasing but considerably shortened. Buffalo Bill's Wild West 19.

MARION, IND.—La Pearl's Circus drew large crowds 7. Sipe and Blake's Pony and Dog Show 13, 14. Sells Brothers and Forepaugh's Circus 20.

YPSILANTI, MICH.—M. L. Rosier's Circus and vaudeville to good business 4-7; fine entertainment.

ONEIDA, N. Y.—Sawtelle Circus gave two good performances to big business 16.

GREENFIELD, IOWA.—John Robinson's Circus to fair crowd 4, considering rain; performance excellent.

## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES.

A BOY WANTED (Western): Ellensburg, Wash., May 19, North Yakima 17, Pendleton, Ore., 18, Walla Walla, Wash., 19, Spokane 20, 21, Butte, Mont., 22-23.

A BACHELOR'S HONEYMOON: Washington, D. C., May 16-21.

A BUNCH OF KEYS (Gus Bothner, mgr.): St. John, N. B., May 16-18, Montreal 19, Amherst, N. S., 20, Halifax 21-23, Yarmouth 24, Boston, Mass., 25, 31.

A DAY AND A NIGHT: Syracuse, N. Y., May 19, Auburn 17, Scranton, Pa., 20, Easton 21.

A HIRED GIRL (Blaney's): Hollis E. Cooley, mgr.: Victoria, B. C., May 16, Nanaimo 17, Vancouver 18, New Westminster, Wash., 19, Everett 20, Olympia 21, Portland, Ore., 22-23, Edgar Selden, mgr.: Minneapolis, Minn., May 16-21.

A HOT OLD TIME (The Rays): Edgar Selden, mgr.: Minneapolis, Minn., May 16-21.

A STRANGER IN NEW YORK (Hoyt): Denver, Col., May 16-21.

A TEXAS STEER: San Diego, Cal., May 16, Los Angeles 19-21.

A TRIP TO THE CIRCUS: Milwaukee, Wis., May 16-21.

A TRIP TO COONTOWN: Toronto, Can., May 16-21.

ADAMS, MAIDE (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal., indefinite.

ALLIES: New York Theatre: Norwood, N. Y., May 16-21.

BALDWIN-MELVILLE: Kansas City, Mo., May 15—indefinite.

BARBOUT THEATRE: Big Rapids, Mich., May 16-21.

BLAIR, EUGENIE: Cleveland, O., May 22—indefinite.

BLUE JEANS (H. Price, mgr.): Chicago, Ill., May 16-21.

BLUE COMEDY (H. Price, mgr.): No. Stratford, N. H., 16-19, Canaan, Vt., 19-21, Cookshire, Que., 23, Sherbrooke 24, Berlin, N. B., 30.

BRYAN COMEDIANS: Marquette, Mich., May 16-21.

BURRILL COMEDY: Norwich, Conn., May 16-21.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CHESTER, ALMA (O. W. Dibble, mgr.): Erie, Pa., May 16-21, New Castle 23, Warren 30-June 4.

CLARKE, CHESTON (H. W. Storm, mgr.): Philadelphia, Pa., May 16—indefinite.

CLAXTON, KATE: New Haven, Conn., May 16-18.

COLLINS, MYRA (J. M. Bennett, mgr.): Canton, S. Dak., May 16-21.

COLUMBIA STOCK: Washington, D. C., May 23—indefinite.

CORSE PAYTON STOCK: Bridgeport, Conn., May 16-21.

COURTLIGHT STOCK: Bay City, Mich., May 23-28, Saginaw 30—indefinite.

CRANE PLAYERS: Syracuse, N. Y., May 16-21.

CRANE, WILLIAM H.: New York city April 25—indefinite.

CUBA'S VICTORY: Newark, N. J., May 16-21.

DARKEST AMERICA (Jno. W. Vogel, prop. and mgr.): Elgin, Ill., May 16, Flint 17, Joliet 18, Grand Rapids 19-21.

DODGE, SANFORD: Red Oak, Ia., May 17, Creston 19, Albion 20, Knoxville 21, Oskaloosa 23, Newton 24-26.

DREW, JOHN (Chas. Frohman, mgr.): Springfield, Mass., May 16, Worcester 17, New Britain, Conn., 18, New Haven 19, Hartford 24.

EIGHT BELLS (W. E. Flack, mgr.): Newark, N. J., May 16-21.

ELDON COMEDIANS: Verdenburg, Ind., May 16-21.

ELROY STOCK (Edwin Elroy, mgr.): Trenton, N. J., May 16-21, Hartford, Conn., 22-June 4.

FAUST (White's): E. P. Trevellick, mgr.: Manatee, Mich., May 20, Traverse City 21.

FERRIS COMEDIANS (Dick Ferris, mgr.): Detroit, Mich., May 16-21, Alpena 24-June 4.

FISKE, MRS. (Chas. E. Power, mgr.): New York city March 28—indefinite.

FRENCH, IRVING: Sturgis, Mich., May 19-21.

GETTYSBURG: Philadelphia, Pa., May 16-21.

GOODWIN, N. C. (Geo. J. Appleton, mgr.): Harlem, N. Y., May 16-21.

GRAND OPERA STOCK: Columbus, O.—indefinite.

HAMERSLY-HOLLIS STOCK: Hazleton, Pa., April 28—indefinite.

HARTMAN, FERRIS: Stockton, Cal., May 16, Oakland 17, Santa Cruz 18, San Jose 19, Woodland 20, Sacramento 21.

HERNE, JAMES A. (Shore Acres Co.): William H. Rockford, Ill., May 16, Aurora 17, Elgin 18, Indianapolis, Ind., 19-21, Muncie 23, Columbus, O., 27.

HILLMAN, MAUD: Lynn, Mass., May 16-21, Newport, R. I., 23-24.

HUMAN HEARTS: Altoona, Pa., May 17, Johnstown 18, Connellsville 19, Buffalo 22-23.



NEW YORK THEATRE (J. C. Nugent, mgr.): Alexander Ind., May 16-21, Ft. Wayne 23-25, Elwood 26-June 4.

O'HOLIGAN'S WEDDING: Fall River, Mass., May 16-21.

OLCOFF, CHAUNCEY (Augustus Piton, mgr.): Albany, N. Y., May 16, Poughkeepsie 17, Newburg 18, Middletown 19, Yonkers 20, 21.

OWEN, WILLIAM (Alvin A. Jack, mgr.): Eau Claire, Wis., May 16-18, Chippewa Falls 19-21, Faribault 23-25.

PAIGE, EDNA: Ouray, Col., May 16-21.

PEHUHI-BELDEN: Macon, Ga., May 16-20, Columbus 30-June 10.

PHILIPS COMEDIANS: Batavia, N. Y., May 16-21.

PITMAN, SAM: York, Pa., May 16-21, Harrisburg 23-25.

POND-BERLIN: Washington, Kan., May 16-21.

PRINGLE, JOHNNIE: Oskaloosa, Ia., May 16-21.

PUD'HEAD WILSON: Omaha, Neb., May 17, 18, Colorado Springs, Colo., 21, Cripple Creek 25.

RANKIN, MCKEE (Stock): Buffalo, N. Y., May 16-21.

REED, ROLAND: Buffalo, N. Y., May 16-18, Lockport 19, London, Ont., 20, Hamilton 21, Toronto 23-25, New Haven, Conn., 31, Trenton, N. J., June 1.

RENN, ADA (Augustin Daily, mgr.): Philadelphia, Pa., May 16-21, Chicago, Ill., 23-June 4.

REYNOLDS, JEAN (Horace Grant, mgr.): Binghamton, N. Y., April 18—indefinite.

RICE COMEDIANS: Montpelier, Vt., May 16-21.

ROBER, KATHERINE: Manchester, N. H., May 16-21, New Haven, Conn., 23-June 18.

SALISBURY STOCK (Chas. P. Salisbury, mgr.): Rochester, N. Y., May 16-21.

SEWARD, MINNIE: Bridgeport, Pa., May 16-21.

SHANNON COMEDY (Harry Shannon, mgr.): Grandville, N. Y., May 16-21, St. Albans, Vt., 23-25.

SHARPLEY LYCEUM (A. J. Sharpley, mgr.): Sioux Falls, Ia., May 16-21.

SHAW, SAM: Tacoma, Wash., May 23-28, Seattle 30-June 11.

SHEA, THOMAS E.: Geo. H. Brennan, mgr.: New York city—indefinite.

SHERMAN, ROBERT: Paducah, Ky., May 23-Aug. 13.

SIMKINS-FABEL: Petersburg, Va., May 16-21.

SKINNER, OTIS: Chicago, Ill., May 16—indefinite.

SOTHERN, E. H.: Philadelphia, Pa., May 16-21, Poughkeepsie, N. Y., 23, Springfield, Mass., 25, Hartford, Conn., 27, Worcester, Mass., 30.

SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Laramie, Wyo., May 16-21, Rawlins 23-25.

SPOONERS, THE (Edna May and Cecil B. S. Spooner, mgrs.): Hornellsville, N. Y., May 16-21, Bradford, Pa., 23-25.

THE CIRCUS GIRL: New York city May 16—indefinite.

THE DAZZLER (John F. Cosgrove, mgr.): Baltimore, Md., May 16-21.

THE FRENCH MAID: Chicago, Ill., May 9—indefinite.

THE LADY SLAVEY: Philadelphia, Pa., May 16-21.

THE MAN FROM MEXICO (Willie Collier): New York city May 16-21.

THE PRINCE OF PEACE (Welcher and Riedee, mgrs.): Roseman, Mont., May 17.

THE TARRYTOWN WIDOW (Western): Milwaukee, Wis., May 16-21, Racine 22, Sandusky, O., 24.

THE TARRYTOWN WIDOW: New York city May 9—indefinite.

THE WHIRL OF THE TOWN: New York city May 23—indefinite.

THE WHITE SQUADRON: Pittsburg, Pa., May 16-21, New York city 23-28.

TOWN TOPICS (World, Keller and Mack, props.): U. D. Newell, mgr.: Grand Forks, S. Dak., May 16, Crookston, Minn., 17, Duluth 18, W. Superior 19, Ashland, Wis., 21, Milwaukee 22.

TUCKER, LILLIAN (Chas. C. Vaughn, mgr.): Richmond, Va., May 16-21, Norfolk 23-25.

UNCLE TOM'S CABIN (Al. W. Martin): St. Paul, Minn., May 16-21, Fairbault 30.

VAN TASSEL, CORA: Terre Haute, Ind., May 16-21, Brazil 23-25.

WATTS COMEDY (Eastern): C. L. Elliott, mgr.: Albany, N. Y., May 2—indefinite.

WALDORE, JANET: Outray, Col., May 23, 24.

WARDE, FREDERICK: Omaha, Neb., May 15, 16, Sioux City, Ia., 18, Cedar Rapids 21.

WARNER COMEDY: Auburn, Ind., May 30-June 4.

WARREN COMEDY: Findlay, O., May 16-21.

WAY DOWN EAST: New York city Feb. 7—indefinite.

WESTERN CIRCUIT STOCK: Watertown, S. Dak., May 19-21.

WILLARD COMEDIANS: Saybrook, Ill., May 16-18.

WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.

YOUNG, JAMES: Washington, D. C., May 16-21.

### OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Philadelphia, Pa., May 16-21.

BOSTONIANS: Albany, N. Y., May 17, Springfield, Mass., 18, Hartford, Conn., 19.

BOSTON LYRIC OPERA: Boston, Mass., May 9—indefinite.

CASTLE SQUARE OPERA (C. M. South well, mgr.): New York city Dec. 25—indefinite.

CASTLE SQUARE OPERA (C. M. South well, mgr.): New York city Dec. 25—indefinite.

COLUMBIA OPERA: Donaldville, Ia., May 16-18, Natchez, Miss., 19-21.

CORINNE: Philadelphia, Pa., May 9—indefinite.

GRAU (Jules) OPERA: New Orleans, La., April 16—indefinite.

JACKSON OPERA: Brooklyn, N. Y., May 9—indefinite.

ORIENTAL AMERICA (Jno. W. Isham, mgr.): Boston, Mass., May 16-21.

ROYAL ITALIAN OPERA (Col. W. A. Thomson, mgr.): New York city May 16—indefinite.

THE BALLET GIRL (No. 1): Philadelphia, Pa., April 18—indefinite.

THE BRIDE ELECT: New York city April 11—indefinite.

THE CHORUS GIRL: Boston, Mass., May 16-28, New York city 30—indefinite.

THE HIGHWAYMAN: Boston, Mass., May 16-28.

THE ISLE OF CHAMPAGNE: New York city May 18—indefinite.

THE TELEPHONE GIRL (Geo. W. Lederer Co., mgrs.): Boston, Mass., May 16—indefinite.

WATTS OPERA: Syracuse, N. Y., May 9—indefinite.

WILBUR OPERA: Boston, Mass., May 9—indefinite.

WILBUR-KIRWIN OPERA: Toledo, O., May 2-June 4.

WILSON, FRANCIS: New York city May 23—indefinite.

### VARIETY.

AMERICAN BURLESQUES: New York city May 16-21.

ANI'S MONARCHS: (Harry Hill, mgr.): Newark, N. J., May 23-25, Philadelphia, Pa., 26-June 4.



## THE CALLBOY'S COMMENTS.

## SONGS OF THE STAGE.

## IV.—The Gay Burlesquer.

Oh, yes, of course, they call me "gay."  
And am I? Well, I hardly know.  
The adjective is right, they say.  
And that is why it has to go.  
It is a trade-mark in a way.  
A sort of label for the lot—  
To be professionally "gay."  
Is what I'm here for, is it not?

But, pray, don't think because my songs  
And lines are not of strictest art,  
That all these literary wrongs  
Must find their echoes in my heart;  
For folk, whose minds such thoughts engage,  
Might quite as well expect to meet  
The tights I wear upon the stage,  
Still being worn upon the street!

So, come to hear my songs to-night,  
And mark the things I'm paid to say,  
Then ask if it is sheer delight  
To be professionally "gay."  
And don't forget that she whose part  
Is played in lines to you grotesque,  
Has just a corner in her heart  
For thoughts that are not of burlesque!

Some years ago I read an essay by an eminent English critic who gave out the opinion that our famous folk attain prominence nine times in ten, not by reason of any peculiar individual endowments, but simply because the people, of a common impulse, suddenly decide that there is a vacant niche in the Temple of Fame, and that some one must be set up as an idol to fill that niche. It matters not, so said the essayist, whether the some one can qualify as an idol, or whether he or she may be able to justify such an uplifting—all that is absolutely necessary is complacent acceptance of the idolatry.

Now, whereas, there is much of truth in this observation, there have been many exceptions to disprove the rule—cases in which persons have risen to eminence, after countless throw-downs, by sheer force of genius. But it seems to me that the argument should be applied in a wider, if less dignified, sense by leaving out the question of fame, which is a pretty big thing, and getting down to mere popularity. Many persons are celebrated as great, or famous, because they have deserved the honor, but a far larger number are similarly revered who have not the faintest claim to a moment's recognition beyond the pardonable respect which we may entertain for the success of a boundless bluff.

Such bluffs are not great, but they are supposed to be great, and that is the same thing, I am sorry to admit, to most of the rest of the world. He who will arise and shout "Here am I! Behold in me a prophet!" will find a brainless bunch of subject worshipers ready to run at his bidding or to come at his call. He who will proclaim "I know all about this or that; I am the real thing, the best ever!" will find a host eager to laud him in whatever line of imposture he may choose to practice. I wish that I might have the nerve to work the game for myself. It's ever so much easier than being truly great, or than trying to do anything honestly meritorious.

Once upon a time I knew a young man who had some talent for music, but this was undeveloped because his parents had said that he was a born musician, and education, therefore, would be quite superfluous—a sort of an affront to Mother Nature. The young man played the piano and the organ in a mechanical, music-box fashion. He appeared at concerts and featured certain variations on "Old Black Joe" to his play, as he announced, his splendid execution. We used to call it "The Execution of Old Black Joe." Then he called himself "Professor," and he opened a "studio." Will you believe it, the pupils fairly crowded to him. People said he was a wonder, and he was—in one way. A church music committee, composed of discriminating grocers, plumbers, undertakers, and other musical authorities, made him organist of a new swell church, and to day he can't keep the pupils away. If he had been truly great, his youth would have been spent along with his money in study, practice and thought; but he was only supposed to be great—yet isn't he better off in the world's eyes as he certainly is in his own?

The other day I went to a "continuous" house, just in time to get a fine seat beside the piano player before the crowd came. When the first big turn began, an usher tapped me on the shoulder, and said, imperiously: "Would you mind taking another seat?" Glancing up I beheld a man who is supposed to be great. Timidly, I slunk out of my seat, fearing managerial wrath if I scorned the claims of greatness, and found a chair over against the wall. The wonderful creature in the seat whence I had been ejected promptly went to sleep, and was still sleeping when I left. Even the piano player was hypnotized, and ran in lullabies with a soft pedal. Now, had this person been really great his self-respect would have compelled insomnia; but, being merely supposed to be great, self-respect was a dead-letter, and he might do as he pleased. Have I made clear the difference?

Sad it is that there is a very large area of this supposititious greatness in the dramatic profession, but it finds its most remarkable development, next to its firm hold upon novelists and poets, in the domain of the critics, of whom I may not think without involuntarily reaching for an opiate or a sandbag. One of them, who is supposed to be very great, announced lately that Fred Leslie was assisting Johnstone Bennett at Keith's. As a clever little actress observed to me a while ago: "And these are the men to whose criticism we must submit."

Speaking of imaginary greatness, born of self-conceit, I must remark the very admirable example of stellar modesty shown by sweet Effie Shannon in that delightful play *The Moth and the Flame*, down at the Lyceum. Miss Shannon has preferred to be discovered among a crowd of people, when the curtain is lifted, sacrificing the obvious chance for a parade entrance which might have been arranged easily for her. It is very modest, and pretty, and sincere, like the rest of her performance, which I would that some I know might see and study as a true portrait of a real New York girl—a type that may not be equalled.

"Aunt" Louisa Eldridge, I learn, has been waging war against the theatre hat, armed with her own clever habit of repartee. One woman, upon being requested by "Aunt" Louisa to remove her hat, consulted with a companion. "Don't do it," whispered the companion. "Show your independence." But "Aunt" Louisa overheard, and put in: "Do it, and show your good breeding." Upon another occasion, a woman, similarly importuned, turned and snarled: "I won't do it!" "Now that I've seen your face," replied "Aunt" Louisa, "I know you won't!" The hats came off in both cases.

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## THE FOREIGN STAGE.

## GAWAIN'S GOSSIP.

Irving Produces The Medicine Man at the London Lyceum—New Bills—Notes.

(Special Correspondence of The Mirror.)

LONDON, May 7.

Probably with intent to somewhat lessen the present wholesale American histrionic invasion, we have this week had to seriously consider a very important production that has been quite English, you know, as your Adonis Dixey was wont to chortle. The English production in question was The Medicine Man, which Sir Henry Irving produced at the Lyceum on Wednesday night before perhaps the most distinguished audience ever seen in our most distinguished theatre. Not only were our Heir Apparent and his still charming Princess present, but dukes, marquises, earls, viscounts, and other aristocrats, together with eminent artists fresh from the Royal Academy opening, learned judges, barristers fresh from important lawsuits, and indeed all sorts and conditions of well-known and well-groomed first-nighters.

In short, nothing was wanting to complete the usual absorbing interest of a Lyceum first-night, but one special thing—and that is the article which W. Shakespeare has assured us is the thing—namely, the play. I am sorry to say that I cannot congratulate my old friend, England's leading actor-manager, on his selection this time. The Medicine Man doubtless attracted Sir Henry by reason of the apparent chances for a sort of meretric mind-cure, who has won great renown both in the west and east of this mighty metropolis. It is likely enough that the play read well enough, but in playing it came out straggling-wise and the proportion of dramatic action to the amount of dialogue in the five acts was almost equal to that between old Falstaff's bread and sack in his famous tavern scene.

The play opened stirring and promisingly enough in a Mission House in a Whitechapel slum during the progress of a lecture and a tea fight with a mass of costers, hawkers, dock-laborers, and loafers interrupting the reverend lecturer with blaring snatches of the comic songs of the day. Presently a hitherto sleeping drunken brute, Bill Burge, essays to break the Mission House's fire-irons over his already bruised and battered wife, when he is interrupted by the sudden entrance of the mystic Medicine Man, who temporarily quiets the savage by the power of his eye. In due course, the Doctor shows that such are his powers of hypnotism, "suggestion," and what not that the cowed savage will, on his own accord, return to the Doctor and submit to be put under his care at his sanitarium. This prediction eventually comes to pass, and the act drops falls on the picture of the brute crawling in and bending to the will of The Medicine Man.

In the next act the scene is laid in a very glittered West End mansion belonging to Lord Belmont. A grand ball is in progress and much epigram of a sort is negotiated before we move on to any real business. Then we find The Medicine Man had a "grand passion," five and twenty years ago, but that somebody took his sweetheart from him. You are almost inclined to think that this somebody must have forcibly carried the Doctor's sweetheart off aboard a lugger or something, but the authors are vague on this point. However, late in this long act we are told that it was Lord Belmont who walked off with the Doctor's darling and married her. Whereupon she seems to have speedily relapsed into melancholia and to petal-picking like poor Ophelia, and then to have died in giving birth to a daughter. This daughter, the Honorable Sylvia Wynford, now of full marriageable age, is a source of anxiety to Lord Belmont, who fears she has inherited her mother's sad malady. He therefore consults this said-to-be-great mind-cure, Doctor Tregenna, who chances to be at this ball. Tregenna, startled by the wonderful likeness of Sylvia to her dead mother, sees a chance of a terrible revenge, and, like the late Jim Blinck, he goes for it "thar and then." He knows there is nothing much the matter with the girl, but he is resolved to hypnotize her into a state of insanity and then to gloatingly hand her back to popper. There's a demon for you! Soon, therefore, he inveigles poor Sylvia to his Retreat at Hampstead, and there makes her consort with such terrible companions as the aforesaid savage Burge. Poor Sylvia, much to the chagrin of her father and her lover, a Colonel Anson, becomes so under the power of The Medicine Man that she cares little or nothing for either of them. In due course she even denounces and discards her father, for Tregenna, in order to strengthen his cruel hold over her, has told her how her father stole her mother from him—the Doctor. Poor Sylvia grows from bad to worse, her fell doctor causing her to see visions, hear voices, etc. All the time he, however, is being watched by the sullen and almost speechless brute, Burge, whose mind is becoming more and more unbinged under the Medicine Man's treatment, and who has some vague and inchoate idea of avenging the cruel treatment of the poor, hapless Sylvia. Suddenly the Medicine Man discovers, in quite a casual and ordinary manner, that he has been wrong. Lord Belmont did not steal his girl away. When he married Sylvia's mother he did not know she had ever loved or been beloved by another. On learning this, the hitherto bellish-heated Doctor expresses deep regret for his deeds, and at once sets to work to hypnotically undo what he has done and thus restores Sylvia to sanity and to her domestic hearth. Then, as they all go out and leave this blithering Doctor alone, the long lurking Burge in a terribly creepy scene essays to knife the Doctor. He, however, again by the power of his eye makes Burge drop the knife; but then, in exultation about his hypnotic strength, he momentarily loses his will power, whereupon Burge promptly strangles him.

What acting opportunities there are in the play are given chiefly to Irving as the Medicine Man and to W. Mackintosh, who plays the brute, Burge. It is twenty odd years since Irving has appeared in a modern coat and trousers play. I have never seen him act better on a first-night than he did on Wednesday. It is, indeed, a most impressive and fascinating piece of acting throughout, and he holds you even when the play itself is undramatic—which, as I have indicated, is pretty often. Mackintosh's performance of the Caliban-like part of Burge is realistic in the extreme. Ellen Terry, although rather "fluffy" in the text, was altogether delightful as the distracted Sylvia. She has never acted more charmingly nor looked more attractive in all her stage career. Frank Cooper as Sylvia's lover, the Colonel; Rose Leclercq as a fashionable dame, Norman Forbes as a little tattling cleric, and Robert Taber, who did so well in Peter the Great, all have tiny parts, which, however, they enact with considerable finish.

In an interview with Sir Henry just now

(Saturday morning) I find he has cut down The Medicine Man to more reasonable limits. Also, he promises to strengthen certain weak points such as are indicated above. The booking is big.

That blithe Belle of New York, Edna May, who has already become so strong a favorite at the Shaftesbury, has lately been singing before the Prince of Wales. H. R. H. was elated at Edna's charm and vivacity. Dan Daly, also already a powerful favorite with our native playgoers, is to be imitated by Miss Loftus on her return to the Alhambra on Monday. This evening La Belle Otero will commence an engagement there. Too Much Johnson is still attractive at the Garrick, and The Heart of Maryland continues to go strong at the Adelphi, where the next new English play will be, I hear, from the pen of George R. Sims. Charles Frohman still talks of doing Anthony Hope's Lady Ursula next at the Duke of York's. He is also talking of many another American production for London consumption. London players, who are beginning to suffer somewhat from this wholesale American invasion, are inclined, I find, to murmur the phrase "Too Much Frohman."

We are in for a heavy crop of special productions and new plays next week. On Monday afternoon Beecham Tree will give a matinee of Tribby, in aid of the Actors' Benevolent Fund. On Monday night Mr. and Mrs. Kendal will give the first London production of Allen Upward's play, A Cruel Heritage, at the Shakespeare, Clapham. Marie Lloyd will bring H. Chance Newton's musical play, The A B C Girl, to the Metropolitan, Camberwell, and at the Standard, Shoreditch, will be presented for the first time in London a long touring drama called The Defender of the Faith, with a big hall sensation similar to that in The Heart of Maryland. On Tuesday, Charles Wyndham will give a special matinee of Still Waters Run Deep, in aid of the funds of a poor parish up in St. Pancras. On Wednesday night, George R. Sims and Leonard Merrick's new farcical comedy, My Innocent Boy, is due at the Royalty. On Thursday afternoon Frank Harvey's thriller, A House of Mystery, which you know, is to be tested at the recently reopened Imperial Theatre, adjoining the Royal Aquarium. On the same day a big benefit matinee will be given at the Alhambra to that vast variety theatre's recently resigned musical director, Georges Jacob. On this occasion Sir Henry Irving will do a turn. On Saturday night we are promised the long-promised new Gaiety play, a very picturesque affair, to be called either An English Girl, A Runaway Girl, or Another Girl. And, barring a few new music hall sketches and things, I think that is all next week's batch up to now.

GAWAIN.

## THE PARIS STAGE.

La Martyre—Bernhardt's Reappearance—Other News.

(Special Correspondence of The Mirror.)

PARIS, April 22.

Jean Richepin's drama, La Martyre, was offered us at the Comédie Française on April 18. The period of the drama is about 125 A. D. It is in five acts, the first being in Rome in the garden of the house of Flammeola, a wealthy and beautiful patrician, who is satiated with the pleasures of Roman life. To her comes a merchant of human curiosities, who exhibits various "freaks" in the hope that Flammeola, wearied of beautiful things, may find delight in hideous objects. An ugly misshapen dwarf fails to please her, but a splendidly formed gladiator, named Latio, finds favor in her eyes, and she buys him together with Thomya, a Scythian girl. Next the dealer offers two of those strange beings, the Christians, whose piety and simple faith will mayhap interest his customer. They are called Aruna and Johannes, the former being a vehement exhorter and preacher against the wickedness and paganism of the time, and the latter a milder and more Christ-like type. Flammeola's interest is aroused, and she purchases both the Christians and sets them free. The beauty and gentleness of Johannes have aroused in her heart a passion for the apostle, and she resolves to win him from his devotion to his God. At the same time the gladiator, Latio, becomes enamored of Flammeola, and in turn loved by Thomya.

The second act forms a realistic picture of a tavern in the Subura, the lowest quarter of Rome. We are shown the riff-raff of the population: the flotsam and jetsam of the Eternal City's sea of humanity. Thieves, murderers, dissolute women, drunken soldiers, beggars participate in an orgie, vying with one another in questionable songs and vicious dances.

In one corner of the room are gathered a little band of Christians, forced, through unrelenting persecution, to hold their meetings in the devil's own sanctuary, as it were. There seems enough charity in the hearts of the wretched habitues of the tavern to allow even the despised followers of Christ a haven within their gates. The Christians are awaiting the coming of Aruna and Johannes, who are to preach to them. When the two apostles arrive they are accompanied by Flammeola, whose love for Johannes has become so great that she will not leave him, but follows him under pretext of becoming a convert to his faith. Aruna, who divines her purpose, endeavors in vain to force her to leave. To her friend and adviser, Zytaphanes, a Greek philosopher, Flammeola confesses her love for Johannes. The gladiator, Latio, declares to her his passion, but is scorned. Thomya's jealousy fomented in Latio's heart the hatred that his rejection by Flammeola has inspired, and plans to rid herself of her rival by accusing her of Christianity.

Act three shows us the Catacombs under the city, where mass is about to be celebrated by the two apostles. Flammeola enters, and is received by Johannes with the kiss of welcome, which she gives with more than religious fervor. Thinking herself alone with Johannes, she commences to reveal her affection. Johannes repulses her, whereupon Latio, who has been present and heard the conversation, stabs the apostle in the back and flees. The wounded man is carried to Flammeola's house, where in the fourth act we find him nursed with loving care by the beautiful young patrician and gradually convalescing. Flammeola tries, with all her powers of allurements, to win his love. The scene is probably the strongest in the play, and was acted splendidly. The beautiful temptress, fascinating, sensual and burning with passion, and the simple, gentle Christian fighting against his downfall form a striking contrast. The woman, however, is about to conquer, when Aruna enters with the news that the Christians have been arrested and are to be killed. Johannes, his ebbing faith returning to him, rises to join his brethren, and is seized by the Pretorian guards, who enter at the moment. Flammeola, desperate, uses every effort to save Johannes, and seeks, through Zytaphanes, a pardon from the Emperor, but is unsuccessful. She then goes to the Pretor's tribunal, where the Christians are confined. All are there save Johannes, and on her inquiring for him, the



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Thursby, whose last London engagement was with the Potter-Bellows company in Franchion; Arthur Styan, Misses Darragh, and Stewart from the Strand and Royalty Theatres, and Edith Morley, Harry Rickards' daughter, Noni, is also in the company. The repertoire is very good reading, including as it does such plays as Dream Faces, The Idler, The Tree of Knowledge, Moths, Tatterly, The Physician, The Rogue's Comedy, Judah, The Middleman, Her Advocate, and The Squire of Damocles.

At the Lyceum, a Yorkshire Lass has proved a strong card. Inez Bensusan, an Australian actress, who has just returned to Sydney after London and South African engagements, is in the cast.

Harry Rickards' Tivoli booms along merrily, the chief features being Bellman and Moore, the Tiller Quartette, the Haytons, the Kellins Family, and the Holmes. Harry Rickards is negotiating for the purchase of a West Australian theatre, probably at Perth.

Madame Emily Spada and Philip Newbury are leaving for London, and are giving a series of farewell concerts at the Town Hall.

Bellman and Moore, whose visit to Australia fifteen months ago, as members of the new Palace Theatre company, Sydney, was to have been only a short one, are still with us and very firm favorites. Their present contract with Harry Rickards expires in a month, but it is unlikely that they will be allowed to leave us so soon. They have an offer to go to South Africa.

R. C. Smythe, Jr., has returned from Europe, and is arranging for an Australian tour by Durdward Lely, of the Carl Rosa and Savoy Opera company. He and his wife give musical entertainments of the Scottish variety. Dr. Nansen is also likely to visit us under Smythe's direction.

Bland Holt has purchased the Australian rights of the latest Princess Theatre success, How London Lives.

Wilson Barrett informs me that on his return to England he will prepare for an American tour, working across to Frisco and thence back to Australia.

Harmston's Circus is one of the Easter attractions here.

Frank Thornton's company is still in New Zealand.

Bert Gilbert and Ada Reeve are still features of The Gay Parisienne and The French Maid at the Melbourne Princess.

Ambrose Manning, at present here with Wilson Barrett, has been in America with Barrett on his last three visits.

George Lauri has concluded his engagement with Harry Rickards, and has rejoined Williamson and Musgrove.

Fanny Wentworth is touring New Zealand, accompanied by Napoleon Boffard, tenor; Hugh Emmett, trick violinist, and Ernest Blackstone.

The Brough Comedy company continue to meet with well deserved success on their Indian and Eastern tour.

Madame Albani and her concert company, supported by the Melbourne Philharmonic Society, are singing The Messiah and Elijah in the Melbourne Exhibition Building this Easter. The diva is to sing with the Sydney Philharmonic in a fortnight's time.

Kennedy, the mesmerist, is in Melbourne. He was last in Sydney as manager of Probaco's trained horses.

Maggie Moore's company, including Harry and Laura Roberts, are doing well with Struck Oil at Adelaide.  
E. NEWTON DALY

MELBOURNE, April 5, 1898.

The Babes in the Wood is being played at the Princess Theatre, with great success. Ada Reeve, Alice Rena, Carrie Moore, George Lauri, C. Borkaly, Little Gulliver, George De Lara, and P. Bathurst are among the principal artists.

The Days of the Land Egoon is the latest sensation at the Alexandra Theatre and is attracting large audiences.

The Lynch Family Bellringers have been doing good business in South Australia.

The MacMahons' Dramatic company, with King Hedley in the lead, open at Bendig's on Easter Monday with Work and Wages.

John Coleman tripped over a wire on the Opera House stage last week and cut his foot severely. It will be some time before he will be able to dance again.

Madame Amy Sherwin, upon the conclusion of the New Zealand season, is going to spend some weeks in Tasmania before leaving for England.

The Sign of the Cross company open a season at the Adelaide Royal with a production of A Royal Divorce.

Harry Rickards has renewed Nellie Sheldon's engagement for a further six months.

George Rignold, with a strong company, including Lillian Wheeler and Sterling Whyte, opens at Brisbane for a season at Easter.

Marie Loftus is due here shortly after Easter to fulfill her engagement with Harry Rickards.

The Idler will go on at the Bijou Theatre in place of The Tree of Knowledge, which has been running to good business.

George Musgrove has been making some important engagements for the firm in London.  
JAMES M. ROBINSON.

door of the amphitheatre is opened. On a cross is Johannes, his face pale through suffering, his body bleeding from the wounds of the nails that support him. He has a look of calm contentment and resignation, and he breathes words of forgiveness of his crucifiers. The other Christians chant their death dirge. Flammeola, truly converted by the apostle's great faith, cries out that she is now a Christian.

When Flammeola gives her agonized cry, Latio, who has followed her, rushes forward and stabs her with his sword, which he then plunges into his own heart. Thomya, the Scythian girl, falls prostrate on his body. Flammeola crawls with dying effort to the foot of the cross, and as the curtain falls receives her baptism in the dripping blood from Johannes' wounds.

The first two acts of the drama are weak, but the others are very strong, even if too melodramatic, and the language throughout is remarkably fine. M. Richepin's command of words being marvelous.

Mouset-Sully's work as Johannes was superb. The character of the kindly, humble, devoted apostle was shown with unerring truth, and the temptation and the crucifixion scenes were both triumphs for him. To say that Mlle. Bartet was in every way the equal of Mouset-Sully is to bestow upon her the highest praise, yet no more than she deserves. Up to the last act she was the lovely, indolent, *ennuyée*, yet passionate daughter of a degenerated people, a type of the voluptuousness of her time. In the last act, when her conversion comes, the change wrought in her was marvelous.

M. Worms, as Aruna, had an unsympathetic and harsh role, yet acted commendably, if not pleasingly. This also applies to Paul Mounet, who was cast as Latio. Mlle. Moreno made a good impression as Thomya, and the other characters were enacted fittingly. The settings were elaborate, those of the first and fourth acts being gorgeous.

So lengthy a description of La Martyre leaves me but little space for Lysiane, the play by Roman Coolus, that was the vehicle for Bernhardt's reappearance after her enforced retirement. Its production occurred at the Renaissance on the 20th. A few words will suffice to sketch its story. The heroine, Lysiane de la Laurays, an attractive widow of forty odd summers, and the possessor of considerable wealth, and an equally abundant amount of coquetry, is courted by gentlemen of rather shady reputations, Bordin and Gaudrey. Their real object is to get control of Lysiane's money. Marcel, Lysiane's son, appeals to Sylvain Briere, who had once loved, and still loves, Lysiane, to save her from the two adventurers. Sylvain compels Gaudrey to leave the country through threats of exposure of certain notorious transactions in which he (Gaudrey) had been engaged. Bordin, who is in league with Gaudrey, tells her that it was Sylvain's threats that caused Gaudrey to leave. Whereupon Lysiane, indignant at Sylvain's interference, has a scene with him, and announces her intention of marrying Gaudrey in spite of all. Second thought, however, causes her to change her mind, and realizing the service that Sylvain has done for her, she accepts his proposal of marriage, and weds him. A very skeletonish plot, indeed, and one in which an actress of Bernhardt's character is wasted utterly. Needless to say that she played her role well, but it was not worthy of her. She was given a very cordial welcome, and showed no effect of her recent illness.

The French version of Piner's The Magistrate, under the title of Magistrat, was put on at the Cluny, April 15, and had a very favorable reception. The humor of the comedy is being appreciated, and the roles are well handled. Leading parts are assumed by Madame Descorval, Mlle. Dupreyon, and Mlle. Hamilton. Dorgat, and Muffat. Pierre Berton is the adapter of the comedy.

The benefit for Alice Lavigne, the blind actress, for which Madame Bejane has labored so nobly, was given last night at the Vaudeville. About 85,000 francs (\$17,000) was raised. The theatre was packed, and all the leading artists appeared. Space forbids further mention at this time.

Henriette Florian, an actress at the Vaudeville, was saved by prompt medical aid from death by a poison that she had taken with suicidal intent. The reason for the attempt has not been ascertained.  
T. S. R.

## NOTES OF THE AUSTRALIAN STAGE.

The Doings of the Players on the Other Side of the Earth—Wilson Barrett's Success.

(Special Correspondence of The Mirror.)

SYDNEY, April 9, 1898.

The Wilson Barrett season, under Williamson and Musgrove's direction, continues a big success at Her Majesty's Theatre. Claudian, which followed The Manxman, proved a very acceptable bill, the name part being one of Wilson Barrett's strongest and most effective roles. Maude Jeffries as Alcinda acted with a charming refinement. The play was staged most lavishly, the representation of the earthquake being very realistic. The supporting members of the company considerably helped in the making of a decided success. On Saturday we are to have an opportunity to see Wilson Barrett in his original role of Wilfred Denver, in The Silver King. The play is a firm favorite with the Australian public, and its revival is bound to prove a big draw. The last revival in Sydney of this play was twelve months ago, when Scot Inglis made a big success in the title-role. Maude Jeffries should be eminently suited in the part of Nellie Denver.

Bland Holt, after a most prosperous tour of New Zealand, opens on Saturday at the Theatre Royal with Sutton Vane's Cotton King.

Charles Cartwright and Beatrice Lamb on the same evening reopen the Bijou-rivier with Dream Faces and A Marriage of Convenience. Mr. Cartwright last visited us in 1894 with Olga. Neither wife as leading lady. Since then he has played in London, and has also held the reins of management in the same city. Notable among his engagements in London were those at the Adelphi Theatre and Drury Lane. He also played in the original production of Haddon Chambers' John a Dreams, at the Haymarket, with Gertrude Treen. Just previous to leaving England for Australia he was offered the part of Cassius in Julius Caesar, but of necessity refused it. The supporting company includes Charles

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## TELEGRAPHIC NEWS

## BOSTON.

## The Spring Regime of Comic Opera—Personal Gossip.

(Special to The Mirror.)

BOSTON, May 16.

Two houses which have been closed for a week are again opened, another is closed, and another plays its concluding week of the season.

The Hollis Street was dark only one week, and now is open for a supplementary Summer season, presenting The Telephone Girl. Louis Mann and Clara Lipman are great favorites and have not played in this city for nearly three seasons.

The Boston also reopened to night, with Charmion and the vaudeville company mentioned on another page of THE MIRROR.

At the Museum last night the Summer season opened with The Chorus Girl, by Emerson Cook and Charles Dennes, and presented by a company headed by Merri Osborne. It would hardly be fair to judge of the piece by the performance to-night, as the company had been changed owing to the resignation of Bert Coote. James Gilbert, and Dave Lythgoe, and their substitutes were naturally nervous. Consequently I will defer more extended comment on the new comedy until later.

It is quite a compliment to Walter E. Perkins to be re-engaged for the Castle Square for another week of Charles's Aunt. He made such a hit there a few months ago that the calls for a revival were most emphatic. Mr. Perkins is, to my mind, the best of all the numerous Aunts who have tried Boston, and the support by the Castle Square Stock, including Horace Lewis and Lizzie Morgan, Charles Mackay, and Tony Cummings, is well nigh perfect. Maudie Odell takes the part played by Lillian Law.

This is the last week of the opera season at the Grand Opera House, and also ends the season at that theatre, with the exception of two holiday performances of A Bunch of Keys. For the finale to the season this week there will be a double bill, Maritana and Fra Diavolo. At these performances J. E. Murray and Clara Lane are announced to make their last appearance.

The Highwayman is back in Boston unexpectedly early, and with its engagement of two weeks at the Tremont will close the regular season at that house. Harry Askin's Summer review. Around the Town, originally gave The Highwayman, at the Hollis Street, Camille D'Arville has replaced Hilda Clarke, but no one has tried to replace Joseph O'Mara, who is the right man in the right part. May his shadow never grow less.

Old Glory is the last offering of the stock company at the Borden Square. Katherine Rober will follow for an engagement, opening in The Clemenceau Cause.

This is the third week of the engagement of the Wilbur Opera company at the Columbia. The house is packed at each performance.

Rose Coghlan remains the dramatic star at Keith's. Arizona Joe is the attraction at the Grand, with J. Gordon Edwards in the cast.

Sheridan is in rehearsal for the next production at the Castle Square.

Edward J. Rose's Boston friends have learned with interest that he has made a successful entrance into the vaudeville, appearing in The Ball of the Drum, supported by Marie Fala.

George W. Magee, apparently, has no fears of approaching Spanish fleet, as he is going to spend the month of June on his yacht. During the Summer a number of important alterations are to be made in the Grand Opera House, including the addition of a smoking parlor under the main foyer.

Ed. Price Webber and his Boston Comedy company are now touring New Hampshire to the best of patronage, and will not close for the Summer until July 4, making a season of forty-six weeks.

M. Marcel Deslonis, the French actor, is the social lion of the day in Boston, and he is honored with no end of receptions.

Colonel T. W. Higginson lectured on "England After Twenty Years," before the Playgoers' Club, last week. The meeting was held at the residence of Mrs. Thomas S. Nevill, on Commonwealth Avenue.

Joseph Howarth has closed his successful Spring tour, and with his manager, W. M. Wilkinson, will sail for Europe next month.

H. A. Clapp, the dramatic critic of the Advertiser, gave an address on "The Character of the American Stage," before the students of Boston University, last week.

Julie Opp's best, recently completed by Katherine Tupper Prescott, was shown to a number of invited guests at her studio recently. Miss Opp was present, and many society ladies took advantage of the opportunity to meet her.

John German, of The White Heather, has returned to his home in South Boston.

By the recent transfer of some Boston real estate it was brought out that Christine Nilsson (the Countess de Casa Miranda) owned considerable property in Boston. One of the large estates that she formerly held in this neighborhood was Felton Hall, the big student dormitory in Cambridge. At the present time she sold some valuable mercantile houses on Arch and Otis Streets, valued at about \$150,000.

Colonel Cyrus A. Page, of the Beacon, who died suddenly in this city last week, was treasurer of the Boston Museum from 1877 to 1888, when he founded the paper, which he conducted until his death.

Last week the sale of the James H. Brown collection of dramatic autographs and curiosities was continued at Libbie's, with unabated interest on the part of collectors and dealers. Several New York firms had representatives in attendance. The autographs brought higher prices, on the whole, than the books at the preceding sale. The highest price paid for a Macready letter was \$2, while a two-page letter of Frederic Lemaitre brought the same small price. Adah Isaac Menken's autograph went as high as \$5.50, and the Joseph Jefferson collection sold from 75 cents to \$5.50 each. Next month the Brown collection of programmes will be disposed of.

JAY BENTON.

## CHICAGO.

## The Opening at McVicker's—Hall's Patriotic Sentiments Rampant.

(Special to The Mirror.)

CHICAGO, May 16.

Patriotism is rampant in this town and the bulletin boards quite overshadow the histrionic boards. The theatre orchestras play patriotic airs, such as "The Stars and Stripes Forever" and "Rally Round the Flag, Boys" (written by a Chicagoan, by the way), and they could, most appropriately, play "There is (or are) One (or more) Vacant Chairs," while I have no doubt the management would find hope in "When This Cruel War is Over." The greatest puzzle contest of the age. "Why are we fighting?" is haunting the theatre beyond measure, and we will all be glad when Spain is rubbed off of the map.

Not in many years has McVicker's Theatre been the scene of such excitement as upon the occasion of the opening last night, when the new manager, Jacob Litt, assumed control. Shenandoah was revived upon a scale of grandeur far exceeding that of any previous presentation of the play, and a better or more finished performance was never given. The house was densely packed, every inch of standing room being occupied, and the enthusiasm of the tremendous audience will not soon be forgotten by those in attendance. Manager Litt has redecorated the house and added about a thousand more electric lights. The change was so great patrons hardly knew the house. Otis Skinner was received with enthusiasm, and the cast was a great one. Litt has struck it rich again.

One of the prettiest performances I have ever witnessed was seen last week at Hooley's. The Lyceum company in The Princess and the Butterfly presented a perfect cast and the best of scenic investiture. To-night the second week of the engagement opened with The Tree of Knowledge, seen here for the first time. It scored a hit and was splendidly cast. It is especially interesting to us as the play in which that fine young actor, James E. Hackett, is to star next season. I do not know Mr. Hackett personally, but his conscientious work as a legitimate actor should entitle him to the success which I have

no doubt will reward him. And Julie Opp, too, is deserving of the best things in the profession. She is, physically, a noble picture of Germania, whatever her nationality may be. Hooley's is swathed in flags and Manager Powers beams.

Our "invalids" are all doing well. Nellie McHenry left for her Eastern home last Sunday, greatly improved in health after her operation. Fanny Davenport is improving at the Great Northern. E. S. Willard will soon be able to leave the Auditorium annex for his English home.

The French Maid, at the Columbia, begins its second week to-night. Manager C. E. Evans was here last week to look it over.

Matt Berry is to go out soon to try Eddie Foy's new play, Mr. Packer of Chicago, in the cast of which will be James R. Smith, who is released for it by the closing of A Milk White Flag at the Academy of Music Saturday night.

After the tour Manager Berry will go to his Benton Harbor home, where he will take command of the mosquito fleet which will protect the Michigan coast during the Summer. Those who have visited the Michigan fruit belt during the hot months will agree with me that it has the fleetest mosquito ever.

Manager George A. Fair has certainly made a hit with his light opera stock company at the Schiller. His second opera, The Beggar Student, with Dorothy Morton and Ritchie Ling in the leading roles, has not only pleased artistically, but has made a gratifying financial success. Callier's Rustiana and Pin-fare are in preparation.

On May 23 Manager Powers announces that Ada Rehan and Augustin Daly's company will begin their annual engagement at Hooley's. The first week will be devoted to The Country Girl and The Subtleties of Jealousy. During the second week The School for Scandal and The Taming of the Shrew will be presented.

The farewell dinner of the Forty Club for the present season will be given at the Wellington on May 31, when the annual election of officers will take place.

At the Great Northern Theatre this week The Arabian Nights is being presented by the stock company. Robert Dromet and Minnie Lillyman have left the organization, and only Mr. Melville of the original company remains, but the plays are very well cast and the business is good.

Memories of James A. Herne are swarming this week about Hopkins', where the stock company is giving an excellent revival of Hearts of Oak.

Up at the Alhambra yesterday, the Neil Stock company followed The Ensign with Kate Claxton's version of The Two Orphans.

McCarthy's Mishap followed A Milk White Flag at the Academy of Music yesterday, and at the Bijou The White Squadron succeeds The Lights of London.

Clifford's Gaiety closed Saturday night and Billy Cameron and his wife go to Kansas City for a visit of a week or so.

Last Monday James O'Neill passed through here for the East. He looks happy and hearty and reports a splendid season in the theatre of farming.

I gave a "plain drunk" the smallest fine I have ever assessed in the police court the other day. He said he was a lithographer for the circus and had been invited to drink too often in saloons where he put up lithographs. I let him off on a promise to give the policeman who arrested him a pair of seats.

He cheerfully agreed.

The circus, by the way, is that of Sells Brothers and Forepaugh. It comes here for a week on the West Side next Monday and its lurid posters are the first signs of spring we have had.

At Hooley's, the other night, I saw Mollie Fuller and Fred Hallen; also my old friend, John Dillon, who has been guilty of drinking again—at the Fountain of Youth, though.

Frank Raymon, advertising man at the Bijou, is to have a benefit, and he has had the nerve to issue subpoenas for the event, signed by "Judge 'Buff' Hall."

One of my prisoners last Tuesday was a very dirty old woman who had been found by the officer asleep on the sidewalk at 2 A.M. As she came into court she carried, hugged closely to her breast, a tattered magazine. Its covers had been torn off and all I could see, above her bare and grimy arms, was the mocking legend, "Good morning! Have you used ——— soap?" I believe the soap firm would have paid her fine for a snapshot.

Will you permit me to call the attention of managers to these resolutions, passed by the Hamilton Club, of Chicago, on April 21, and given to a committee of which I am a member? Here they are:

"After the lapse of a generation Northern troops are again marching into the South, but now to join hands with our Southern countrymen against a common enemy. At this time it is especially appropriate that everyone should do all in his power to emphasize the fact that we are one country. It is fitting also that here, where we have reared a monument to the Confederate dead, we have shown in many ways our belief in an undivided country, we should continue the good work whenever an opportunity is presented. Moreover it is well that this organization, founded on the anniversary of Appomattox, should do what it can to foster the idea that while the 9th of April, 1865, is memorable as the day of final triumph for the Union arms, it is also more exalted place in our hearts as the first day of peace in a reunited land. In view of these facts, to provide for a frequent and universal public expression of the fraternal feeling of North and South, and mindful of the influence music has upon the masses, it is

Resolved, That the president appoint a committee of five whose duty it shall be to do everything in its power to carry into effect the spirit of these resolutions and to urge all bands and orchestras North and South on all occasions when they play a Northern or Southern air to immediately follow the same with an air recognized as similarly significant in the other section."

Now all join with "The Star Spangled Banner" and follow it up with "Dixie," "Buff" Hall.

## PHILADELPHIA.

## Many Theatres Closing—Andrews Opera Company Opens—Fernerberger's Cleanings.

(Special to The Mirror.)

PHILADELPHIA, May 16.

This week will close the regular season of all of our downtown theatres. A few will attempt to keep open with a supplementary season at reduced prices, but the popular priced houses that have catered for the public the entire season have the call, and yet when the hot weather sets in there will be little money coming to the box-offices, and by the middle of June but few theatres will be open in the Quaker City.

After a run of six weeks Shenandoah, at the Grand Opera House, was withdrawn May 14 and can go on record as the greatest production of the season. The Grand Opera House Stock company, that has met with general favor, appeared this evening in a spectacular production of A Tour of the World in Eighty Days, with John Craig as Phineas Fogg, Raymond Hitchcock as Fogg's valet, and Minnie Radcliffe, Ed J. MacGregor, a new ballet organization, realistic scenic effects, and many features never before introduced. Every act was encased by a crowded house. It will remain the programme for several weeks and will be followed by Across the Potomac.

Creston Clarke's season at the Park Theatre is marked by its splendid productions and the interest taken by the public in supporting legitimate talent. The house is crowded and the engagement has been extended indefinitely. Richelieu is the programme for this week. The Marble Heart 23.

Ada Rehan and Daly's company are in their second and last week at the Chestnut Street Opera House, meeting with marked favor and success. The School for Scandal and The Taming of the Shrew, each for three nights, is this week's repertoire. This engagement has equaled in receipts any of Miss Rehan's former seasons here, which, as a general rule, has not been the case with other stars playing here this season. The Opera House will now remain dark until September.

Kellar, the magician, is at the Chestnut Street Theatre this week, closing the regular season. The house will reopen May 23 with the McKee Rankin Stock company in Trilby, and after announcing Wilton Lackaye very prominently in the advance notices have quietly dropped his name, as he will not appear with the company. The prices will be 25, 50 and 75 cents for evenings, 35 and 50 for the two matinees.

The receipts of the Baggettto Italian Opera company for the past two weeks at the Broad Street Theatre were the most ghastly in the varied history

of this house. They deserved a better fate, as the company is composed of excellent artists and conscientiously rendered their repertoire, winning golden opinions from the few that witnessed their efforts. For this, their closing week, E. H. Sothorn in Lord Chumley and The Adventures of Lady Ursula, benefits to various employees stimulating the receipts.

Corinne, with her comic opera company, is attracting good business to the Auditorium. To-night Little Monte Cristo was well presented. For the coming week a big vaudeville bill.

The closing of the season at the Girard Avenue Theatre May 14 was a grand sight, every member of the dramatic stock company being called to the footlights and honored with many floral and other tokens that proved the esteem in which they are held by the large and steady clientele of this popular theatre. Manager Charles Durban states that this has been the most prosperous season in the annals of the house and feels proud that the public has appreciated his efforts. The Andrews Opera company, numbering sixty people, inaugurated their season this evening at this house. The bill was Fra Diavolo. There was a large and delighted audience. Everyone was pleased and the prospects are for a lengthy season. It is undoubtedly a first-class organization, the principals being Myra French, Rena Atkinson, Nellie Steele, Grace Vaughn, Marion Ivel, Helen Melka, George W. Andrews, Arthur Barton, Ed Andrews, C. A. Parker, A. H. Weston, F. W. Walters, Warren Shaw, A. D. Madeira, and T. J. Johnson. The chorus is large and well drilled, and costumes and scenic effects handsome.

Forepaugh's Theatre, with Edwin Arden's strong melodrama, Raglan's Way, opened the week to good business. It has an impressive story with striking climaxes, and is handsomely staged and cast with the many favorites of this organization, headed by George Leacock and Carrie Radcliffe, who are two of the most popular leading people here. A Celebrated Case May 22.

This is the last week of the season at the National Theatre, the attraction being Frank G. Campbell's military play, Gettysburg, with the author as Tom Markham, aided by a fair company. Manager Thomas F. Kelly has nearly recovered from his recent severe illness and will go to Cape May, N. J., next week for the Summer.

Fowler, the magician, is in his third week at the Eleven Street Opera House to good business.

By the closing of the Lady Slavey company at the Casino, New York, the Walnut Street Theatre has been able to lengthen its season, and the attraction appeared there this evening, to remain as long as the houses are remunerative.

Sound's Band with The Trooping of the Colors May 13, 14 attracted the largest audiences ever congregated within our spacious Academy of Music. Fleming's Around the World in Eighty Days opened to-night for a week at the Standard Theatre to good patronage.

The new Witherspoon Building, Broad and Walnut Streets, has a beautiful concert hall and lecture room. The building is desirably located.

Musical Protective Association No. 17, of the American Federation of Labor, last week invoked the power of the league against the Commissioners of Fairmount Park, to help them stop the award of a contract for music cheap Italian laborers. The league left it to the Grievance Committee and the delegates of the Musicians' Protective Association to devise ways and means to oppose the Park Commissioners letting the contract to Italians.

S. FERNBERGER.

## WASHINGTON.

## James Young at the Academy—Black Patti at the Grand—Notes.

(Special to The Mirror.)

WASHINGTON, D. C., May 16.

James Young opened a week's engagement at the Academy of Music to-night in The Lady of Lyons to a large and appreciative audience. This was Mr. Young's first appearance here and he met with a very favorable reception. David Garrick and Hamlet will be given during the week. This engagement will close the season at this house.

There will be local attractions at the Columbia to-night and Tuesday, and then commencing Wednesday for the rest of the week A Bachelor's Honey-moon will fill an engagement. Next Monday night the James O. Barrows-Columbia Theatre Stock company will open its Summer season, presenting the military drama Held by the Enemy.

The season here is practically at an end. The Lafayette Square and the New National Theatre have finished and, except for a few occasional openings, will remain closed until next season.

Black Patti's Troubadours opened to a packed house at the Grand Opera House and the very excellent entertainment was liberally applauded. The singing of Madame Siseretta Jones was a feature. Gettysburg will follow.

Channing L. Pollock, formerly of the staff of The Washington Times, has been engaged to write a comedy in which Fanny Rice will appear next season. It will present the actress in an entirely new class of work.

Sound's Trooping of the Colors was given three representations at the Lafayette Square May 11 and 12 to excellent attendance.

Frank Daniels at the Columbia Theatre again captured the theatregoers with The Idol's Eye, and his business during last week of over \$7,000 for seven performances is a remarkable coming as it does so soon after his record breaking week of Feb. 21 at his home, when over \$9,000 was taken.

Judge Cole in Circuit Court No. 1 during last week issued an order at the request of the attorneys for Richard Mansfield, compelling Mary Sanders Winters and Percy Winters to show cause why the case instituted by Mrs. Winters against Mr. Mansfield should not be stayed. The order was taken on a petition setting forth that the costs in a former suit instituted by Mrs. Winters against Mr. Mansfield, amounting to \$59.35, had not been paid.

JOHN T. WARDE.

## ST. LOUIS.

## Good Bill at Hopkins—Opening of the Suburban—Current Comment.

(Special to The Mirror.)

ST. LOUIS, May 16.

The theatrical season is nearly over. The Century and Havlin's closed last Saturday night. The Columbia, Hopkins' Grand Opera House, and the Standard are now the only theatres open.

The programme at Hopkins' this week, opening with the matinee yesterday, has an attractive combination of entertaining features. The stock company gave an elaborate production of Mr. Barnes of New York, with Ralph Stuart, Arthur Mackley, Laura Alberta, Thomas Keough, and Carrie Lamont in the cast. The vaudeville brought out a magnificent aggregation, consisting of Gus Williams, McAvoy and May, Eddie Giguere and Blanche Boyer, Gracie Emmet, the Waterbury Brothers and Tenny, and the Two Barretts. Large audiences witnessed the opening performance yesterday.

A superb vaudeville programme is on this week at the Columbia. Charles T. Ellis headed the list in Mrs. Hogan's Music Teacher. The other attractions were the Five Whirlwinds, the last week of the Hungarian Boy's Band, the Glensideos, the biograph, Lotta Gladstone, who made a hit last week and was re-engaged; Montgomery and Stone, and Swain and Downey. Business continues very large.

The Moulin Rouge Burlesquers are the attraction at the Standard. The specialties offered were most acceptable and the burlesque most entertaining. Large patronage.

Florence Modina, the bright and talented soubrette of the Imperial Stock company, had a benefit last Friday afternoon and evening, and it was a most gratifying one. The programme included several plays—New Year's Eve, A Happy Pair, and Brown, Smith and Summerton; the first act of The Merchant of Venice, and specialties by the Ravala Sisters, La Petite Constance, Richards and Guhl, Baby Lund, the Arlington Quartette, and Gus Weinburg.

Momms, Jannopoulo and Gumpertz opened the Summer season at the Suburban yesterday under the most favorable auspices. The programme consisted of a first class performance, with Will Walling, Harry Sheldon, James Bradley, Paul La Londe, Laurence Diamond, John A. Dickson, Lew Spencer, and the Suburban Sextette. The specialties consisted of Hallen and Hart, Charles Kenna,



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## FOR SALE

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G. B. Author, care Mirror.

Oliver Young, Dan Quinlan, Fred Warren, and Tommy Donnelly. The place had a bright and attractive appearance.

Manager Gumpertz says he has engaged Minnie Seligman to take part in the Shakespearean productions later. Next Thursday night will be Dewey night and plaster of paris busts of Admiral Dewey will be given away.

Harry Jackson, stage-manager of Hopkins', with his wife, will go to California next week to produce a number of his popular plays on the coast. Among the plays are Over the Sea, A Mad Marriage, and Braving the World. Mrs. Jackson has been ill, but is fast recovering.

Hopkins' Forest Park Highlands will open May 22. It will be pleasing to those who are booked there the coming season to know that Lew Parkes, who has managed Hopkins' the past season, has been engaged by Colonel Hopkins to manage the Highlands during the Summer.

Arthur Mackley, the "double dyed villain" of Hopkins' Stock company, will have a benefit on the afternoon and evening of next Friday.

Lawrence Hanly was presented with a Knights of Pythias watch chain during his benefit at the Imperial last Monday.

The postponed Anita entertainment was held in the Fourteenth Street Theatre to-night before a large audience, for the benefit of several benevolent associations. Mrs. Comfort's compositions were received with much favor.

Frank McMurry, manager of Uhrig's Cave, has not decided on what he will give his patrons this Summer. He is waiting news from New York. The season will open early in June.

"Dick" Barke, treasurer of the Standard Theatre, and Joe Donagan, assistant treasurer, were the managers of Nina Diva at their theatre last week. The special engagement netted them quite a neat sum.

Manager Salisbury, of the Columbia, is still in the East, and Frank Tate, one of the owners, is acting manager.

Sub Welch has everything in shape for the opening of Koerner's Park, May 23, with high-class vaudeville.

Frank Dallam, dramatic editor of the Post Dispatch, has been appointed war correspondent, to go to the front with our National Guards.

Maurice Brennan, the past season with Coon Hollow, has returned to his home in this city.

W. C. HOWLAND

## CINCINNATI.

## Theatres All Closed—The Summer Resorts—May Musical Festival.

(Special to The Mirror.)

CINCINNATI, May 16.

A period has been placed at the end of the theatrical season of '97-'98 in Cincinnati. The Walnut closed Saturday, and the People's last night, after two performances given by Reilly and Wood's company.

The Grand will be occupied by the baseball automaton while the Cincinnati play elsewhere; otherwise the houses will be kept dark until Autumn.

The Summer resorts will not open before the end of May or the beginning of June, so theatrical news is nil.

The May Musical Festival will be held at Music Hall next week, with Theodore Thomas as conductor.

WILLIAM SAMPHSON.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.



## DEATH OF JAMES W. COLLIER.

James Walter Collier died last Friday at his home, No. 545 East 143d Street. He had been ill for the past two years with heart trouble and other complications. He had been steadily sinking during the past two months, and his death therefore was not unexpected.

Mr. Collier was born in New York City in 1834. He was educated in the public schools, and in his seventeenth year was apprenticed to a machinist. While an apprentice he became stage-struck, and with Maggie Mitchell and George Boniface became a member of the Murdoch Association of amateurs, and made his first appearance in a small part in The Chamber of Death.

He made his professional debut at Newark, N. J., in an English version of La Tour de Neale. In 1859 he appeared as Rolando at Niblo's Garden in the support of Charlotte Cushman, and for five seasons he continued in the stock as leading juvenile, becoming very popular with New York theatregoers. During that time he played with Edwin Forrest, Matilda Heron, E. L. Davenport, and all the stars of the day. Mr. Collier had been married to Mary Mitchell, a sister of Maggie Mitchell, some time before he joined the stock company at Niblo's. After leaving Niblo's he became the leading man of Maggie Mitchell, playing Landry to her Fanchon, and appearing in all the other plays of her repertoire. He remained with Maggie Mitchell for many seasons, and appeared with her all over the country.

In the early seventies he became connected with the Union Square Theatre, which was controlled at that time by Shook and Palmer. On Dec. 21, 1874, he appeared as Eugene De Lorme in The Two Orphans. On March 13, 1876, he replaced Charles R. Thorne, Jr., as Count de Vernay in Rose Michel.

Mr. Collier made a good deal of money in managing the Union Square road companies, which presented A Celebrated Case, The Banker's Daughter, The Lights of London, Rose Michel, and other New York successes. The name of Shook and Collier became known all over the country in connection with these companies. When A. M. Palmer retired from the management of the Union Square, Mr. Collier went into partnership with Sheridan Shook, and they produced Storm Beaten, A Prisoner for Life, and revived some of the earlier Union Square successes.

The season of 1879-1880 Mr. Collier appeared in New York and elsewhere as Raoul de Languey in A Celebrated Case, and as Count Curojag in The Banker's Daughter. After that he retired from the stage.

As he had lost all of his money during the last year he was connected with the Union Square Theatre, he was tendered a benefit at the New York Academy of Music on June 24, 1885, on which occasion he played Landry in Fanchon. The benefit lasted all the afternoon and evening, and the receipts reached over \$11,000. A second benefit was tendered him last Spring, at the Herald Square Theatre, New York, which was not very successful in its pecuniary results.

In his day Jim Collier was one of the best known characters in New York, and was considered one of the handsomest men on the stage. His good looks were of the manly type, and in his prime he was as expert in boxing as a professional pugilist. Shortly after the Civil War he left the stage for a while and opened a "hostelry" in New York, corner of Thirtieth Street and Broadway, which was frequented by prominent actors and many of the best known men about town. He made money with this venture, but lost nearly all of it in Wall Street. After his retirement from the Union Square Theatre he accepted the management of the Everard baths for a while. Subsequently he held a small political office, which his friends secured for him. Latterly he was unable to attend to any business whatever owing to his physical ailments. He never complained, however, of his misfortunes, and proved himself a thoroughbred to the last. He had the reputation of being thoroughly loyal to his friends, but was far from cordial to those he disliked.

Mr. Collier's widow, a son four years old, and James Walter Collier, a son by his first wife, survive him. The funeral took place yesterday morning from the Church of the Faithful Fathers, and was attended by a large number of Mr. Collier's friends in the theatrical profession.

## RETIRE FROM THE GRAND.

Concerning J. Duke Murray's retirement from the business management of the Grand Opera House, Augustus Pitou, lessee and manager of the house, said to a Mirror man:

"Mr. Murray's contract will end with the regular season of the house this week, and he will then retire from my employ. There has been no disagreement, no misunderstanding, but in future I shall devote more of my time to the direction of the Grand Opera House, and a business manager to relieve me of that work will be, therefore, unnecessary. Mr. Murray has been with me for three years. I have found him always faithful and entirely satisfactory. I know of no one who might have proven more satisfactory in the position. The change is made, as I have said, solely because I intend to give my personal supervision to my local interests."

Mr. Murray's retirement from the Grand Opera House will be a loss to that theatre, as would be his retirement from any theatre that might benefit from his very intelligent and expert business direction for a term of years. It is not flattery to say that there is not a business manager in New York who combines in a more effective degree knowledge of the theatrical business, integrity, industry and courtesy than J. Duke Murray, and any amusement enterprise that is fortunate enough to command his services is to be congratulated.

## JEFF DE ANGELIS' PLANS.

"My father will sail for Europe early next month," said Tom De Angelis, son of the comedian, to a Mirror man last night. "He will take with him three operas—The Little Trooper, Madeleine; or, The Magic Kiss, and The Wedding Day. From negotiations which are well under way with a London manager, it is highly probable that he will produce all three operas. My father will make a careful survey of the operatic situation on the other side, and if things look promising he will try to persuade Miss Fox to join him for a production of The Little Trooper."

## E. S. WILLARD'S CONDITION.

A dispatch to THE MIRROR from Chicago last night said that the relapse from which E. S. Willard recently suffered left him very considerably weaker than he was after his first attack of typhoid, and his departure for Europe will be of consequence delayed until the second week of June. His plans for next season are still unsettled, and will so remain until his complete recovery is assured.

## THE LEAGUE MINSTRELS.

It cost the Professional Woman's League nearly \$700 to raise the curtain on their minstrel entertainment at the Olympia last Thursday afternoon. There were nearly one hundred women on the stage in the first part, and they made a very striking picture in their fantastic attire and turbans. When they sang the opening number, "Dixie," the volume of sound was scarcely as great as one would expect from such a large chorus.

The bones were Kate Davis, Mathilde Cottrell, and Maud Bliss. On the tambore and were Mrs. Yeamans, Emma Brennan, and Maud Craigen. The interlocutor was Elita Proctor Otis, a vision of loveliness as the Goddess of Liberty. Miss Otis alone retained her normal hue. The other ladies concealed their beauty under various unbecoming make-ups, ranging from licorice black to red clay tints.

Mrs. Yeamans was the hit of the first part. Although suffering from a severe cold she sang "I Had a Little Dog" with such irresistible effect that the audience rocked with uproarious applause. Other vocal selections were rendered by Kate Davis, Emma Brennan, Maud Bliss, Ethel Irene Stewart, Anne Warrington, and Louise Vescellini Sheldon. The first part had a patriotic finish when "Don't Forget the Maine" was sung by the chorus, while Miss Otis waved an American flag over Miss Stewart.

The olio opened with the P. W. L. Quartette, consisting of Ada Somers, Suzanne Leonard, Maud Bliss, and Helen Tappan, followed by specialties contributed by Kate Davis, Edith Farnett, Marguerite St. John, Corinne Broadnax, May Stale, and Lillian Austin. A Delicate drill by eight unnamed young ladies was a graceful and pleasing display. A cake walk was participated in by Emma Brennan, Mary Addison, Vira Rial, Engel Sumner, Frances Haswin, May Harriot, and clever little Jennie Schuman, who was inexpressibly droll as a youthful dandy. Louise Valentine played on the banjo and danced. There was a burlesque of Hamlet which enabled Maud Craigen to appear as Ophelia, Hattie F. Hefflin to play Queen Gertrude and Olive Oliver to fight a bout with Edwina Brandt. Miss Oliver, as the Melancholy Dane, was exceedingly imposing.

"Aunt Louisa" Eldridge related the circumstances under which the "Star Spangled Banner" was written, before reciting that immortal anthem. The audience rose en masse, and remained standing till the end, listening attentively, many weeping silently, while the favorite old actress so patriotically delivered the lines of the well beloved national poem. "Aunt Louisa" retired amid a volley of applause and shouts of approval, having roused the men and many of the women to the fighting point. Her recitation was a great success.

The concluding feature of the programme was likewise the most artistic. It gave Mrs. W. G. Jones a chance to do some genuinely legitimate work. She was seen as an aged voodoo woman in a little sketch by Evelyn Greenleaf Sutherland, entitled In Aunt Chloe's Cabin. Mrs. Jones gave a capital characterization, and was ably assisted by Daisy Lovering and Emma Sheridan Fry. The finish was a medley of national airs, of which Paul Steindorff was the conductor.

George Purdy led the orchestra, Madame Cottrell was stage-manager, and Manager W. H. West lent the stage settings used during the first part. Mrs. Fred Faubel and eight aids in charming afternoon gowns acted as ushers.

When one reckons the numerous difficulties attending a successful performance of this kind, the League must be congratulated upon giving a highly creditable entertainment. There was not a dull number on the programme, and nearly every one who took part displayed talent.

## OBITUARY.

## GEORGE WREN.

George Wren died last Friday of Bright's disease, at the home of his brother, Frederick W. Wren, at Lancaster, near Buffalo, N. Y. He was born in London, England, on April 29, 1837, and came of a theatrical family. His father was an English actor of some repute, and his mother had also been on the stage. He came to this country with his parents in August, 1857. His first regular engagement was with John Nickerson at Toronto, Canada, and he soon afterwards appeared at Buffalo, N. Y. In 1859 he organized a company, made up of his brothers and sisters, which became known all over the country as the Wren Juvenile Comedians. The company included George, Oliver, John, Frederick, Ella, Eliza, Martha, and Alice Wren. After that he filled the position of assistant stage-manager at Laura Keane's theatre in New York City, and held that position until the beginning of the Civil War, when he and his three brothers enlisted with the Sixty-first Regiment of New York Volunteers, of which Nelson A. Miles was Colonel. After serving three years and a half he was mustered out of the army as a commissioned officer. He then went to Brooklyn and engaged in the newspaper business. He was connected at various times with the Brooklyn Eagle, the Brooklyn Times, and the New York Sun. In 1881 he was elected to the New York Assembly from the Ninth District of Brooklyn, and was re-elected in 1882 and 1883. When his term expired he was made the chief clerk of the Third District Police Court in Brooklyn, E. D. He served eight years, and was then removed for political reasons by the incoming justice. He spent for retirement under the Veterans' act, and the case is still pending in the Court of Appeals. After losing his political office, he returned to newspaper work. About two years ago his health began to fail, and he moved to Buffalo to be near his relatives. His health having improved recently, he had arranged to go on the road this summer with his brother, Frederick. His widow, Clara Wren, his daughter, Lillian, and his two sons, George and Oliver, survive him. The body was brought to Brooklyn, and the interment took place in Cypress Hills Cemetery. George Wren was in Virginia and was a member of the State Militia there when John Brown seized Harper's Ferry, and he was a member of the guard at the execution of John Brown.

## EDOUARD REMENYI.

Edouard Remenyi, the famous Hungarian violinist, died last Sunday at San Francisco. He was filling an engagement at the Orpheum Theatre, of that city. It was his first appearance on the vaudeville stage in San Francisco. When he appeared he was greeted with tumultuous applause. He played two or three classical pieces, and had answered to an encore with the familiar "Old Glory." When the music ceased the house was swept with applause that continued for several minutes. Remenyi and his accompanist came forward, and in response to another burst of applause Remenyi commenced to play Debussy' "Pizzicati." He had played only a few notes when he leaned slightly to the left, made two uncertain steps, then swayed and fell across the footlights, his beloved violin still in his hand. The curtain was rung down, and, after a few minutes' delay the performance was continued, the audience supposing that Remenyi had merely fainted. Physicians were immediately summoned, but the great violinist was past medical aid. His death was due to heart failure. As Mrs. Remenyi is quite ill at her home in New York, 21 West Eighty-sixth Street, she was not told of her husband's death. Her son and daughter, however, were immediately informed of the family's bereavement. Edouard Remenyi was born in Hungary sixty-seven years ago. He came to America in 1873, and played in concerts all over the country with great success up to 1883, when he made a tour of the European capitals. Five years ago he returned to America with his family and settled in New York. Some months ago he was induced by Robert Grau to make his vaudeville debut at Keith's Theatre, New York,

and he has since then proved a drawing card in vaudeville performances all over the country.

## JAMES H. MEADE.

James H. Meade died last Tuesday at his residence, No. 61 West Sixty-ninth Street, New York City. He was born in Boston and was sixty-seven years old. On Oct. 11, 1830, he was married at St. Louis to Lucille Western, and for a number of years conducted her starring tours with great success. He afterwards managed the late E. L. Davenport, Benjamin Maginley, James W. Wallack, and Alexander Herrmann. He was a special partner with David Henderson and John W. Norton in the New Chicago Opera House, which was built on the site of Smith and Nixon's Hall, and was opened on Aug. 19, 1855. He directed the affairs of that house for some years after that, when it was the place of elaborate spectacular productions. Subsequently he was business manager of Lillian Russell when her tours were under the direction of Henry E. Abbey. He had been in poor health for several years past, but looked so robust recently that his death was entirely unexpected. He passed away in his sleep. He was a Freemason of the thirty-second degree and a member of the Actors' Fund. After the death of his first wife he married the daughter of the late Samuel McComb, of Philadelphia, who survives him. The funeral took place at his residence last Friday.

## NOTES.

James Donaldson, proprietor of the London and Olympic Theatres, in this city, died at his home, 214 East Forty-ninth Street, on May 5. He was born in New Rochelle, N. Y., fifty-two years ago. He entered the theatrical business under his father's direction, and succeeded to the management of the London when his father died. About ten years ago he opened the Olympic Theatre, in Harlem. Mr. Donaldson was a successful manager and left a snug fortune. His will directs that the theatres shall be run by his executor, and that the income is to go to his widow, his nephew, E. L. Donaldson, and his niece, Bessie Donaldson. Edwin A. Bull, who was his right hand man, was left a bequest of \$3,000.

Mrs. Margaret Campbell, mother of Alice Campbell, understudy to the prima donna role in The Bride-Elect, died on May 13, at her home in Worcester, Mass., after a few days' illness. Miss Campbell was playing at the Knickerbocker in The Bride-Elect when she received a telegram calling her home, as her mother was quite ill. She left for Worcester immediately, only to arrive after her mother had died.

John Byrnes, an old and well-known circus man, committed suicide at his home in Jersey City, May 9, by shooting himself. Many years ago he came to this country as horse trainer of Howe's London Circus. His last engagement was with Ringling Brothers' Shows.

J. Howard McGee (Jack Howard) died in the New York Hospital on May 12, aged twenty-eight years. He had been severely ill with pneumonia, and became violently insane on May 11, as a result either of extreme suffering or of an opiate taken to relieve pain.

B. Cody, property man of Reilly and Wood's company, and a member of T. M. A. Lodge 23, died on May 8.

## FOR HER SAKE.

Edwin Gordon Lawrence is to open his season on Oct. 3 in the military drama of Russian life, For Her Sake. He intends to play only three-night and week stands, and is having a full set of scenery painted by Harley Merry.

## Born.

KENNEDY.—A son, Edward John, to Mr. and Mrs. P. J. Kennedy, in New York City, on May 9.

ROLAND.—A daughter, Florence Kathleen, to Mr. and Mrs. John S. Roland (Edith Calhoun), at Pittsburg, Pa., on April 27.

## Married.

BIXBY.—WEST.—Frank L. Bixby and Jessie West Cox, at Hoboken, N. J., on May 8.

McGUIRE.—KIMBALL.—Laurence M. McGuire and Grace Kimball, in New York City, on May 7.

ROGERS.—MACKINTOSH.—Robert Rogers and Louise Mackintosh, at Columbus, Ohio, on May 12.

SCOTT.—LEADBETTER.—Albert Warren Scott and Grace Evelyn Leadbetter, at Boston, Mass., on May 8.

TCHERINOF.—VAN ZANDT.—At Paris, M. de Tcherinof and Marie Van Zandt.

THOMPSON.—TRAYER.—William Thompson and Marion Percy Trayer, at Garden City, N. Y., on April 24.

VROHMAN.—OTIS.—Lute B. Vrohman and Madge Otis, at Canton, Ohio, on Jan. 5.

## Died.

BYRNES.—At Jersey City, N. J., on May 9, John Byrnes.

CARSON.—Madame Marie Carson (Mrs. Walter Thompson), at Antrim, N. H., on May 4, of cancer, aged 39 years.

COY.—Frank Coy, at Omaha, Neb., on May 4.

CAMPBELL.—Mrs. Margaret Campbell, mother of Alice Campbell, at Worcester, Mass., on May 13.

COLLIER.—James W. Collier, on May 14, at New York City, aged 64.

CODY.—On May 8, B. Cody.

DONALDSON.—At New York, on May 5, 1898, James Donaldson.

FORD.—Lottie Wright Ford, of consumption, in New York City, May 6.

HEATON.—At Philadelphia, Pa., April 21, of Bright's disease, George A. Heaton.

LURLINE.—At London, England, on April 15, Lurline "the water queen," aged 45 years.

McGEE.—J. Howard McGee (Jack Howard), in New York City, on May 12, aged 28 years.

MEADE.—James H. Meade, on May 10, at New York City, aged 67.

MEEGAN.—Ralph Meegan, son of Mr. and Mrs. Thomas Meegan, at Jersey City, N. J., on May 2, aged 16 months.

OTIS.—Jeanne Otis, at Philadelphia, Pa., on April 25, aged 21 years.

REMEYNI.—Edouard Remenyi, on May 13, at San Francisco, of heart failure, aged 67.

REMONDE.—Edward Remonde, at San Francisco, on May 3.

WREN.—George Wren, on May 13, of Bright's disease, at Lancaster, N. Y., aged 61.

## LETTER LIST.

## WOMEN.

Alexander, Lillian  
Almerson, Alice  
Allen, Nellie  
Allen, Eleanor  
Armstrong, Ada  
Arson, Margaret  
Addis, Helena  
Adams, Mary  
Anglin, Rita  
Arnold, Gertrude  
Bertram, Helen  
Bourne, Nellie  
Bachelder, Julia  
Bonard, Jennie  
Brooks, Laura  
Burrows, Mrs. C. R.  
Beaudet, Hetta  
Brown, Mary  
Butterworth, Lida  
Blanchard, Bertha  
Burns, Katherine  
Bell, Carrie  
Boyd, Anne  
Burroughs, Anna  
Burroughs, Jessie  
Burnett, Jessie  
Bussey, Jewell  
Beaumont, Helen  
Berry, Pearl  
Bridgman, Miss  
Bacon, Lillie  
Bronson, Miss  
Carlyle, Gertrude  
Cohn, Mildred  
Closser, Louise  
Closser, Lillian  
Cassell, Mrs. Julia  
Dale, Lillian  
Cameron, Carrie  
Cunard, Mary E.  
Colburn, Mary  
Curtis, Theatrical  
Conner, Mildred  
Clarke, Della  
Calhoun, Julia  
Chase, Florence  
Coke, Caroline  
Comstock, Frances  
Dunbar, Jessica  
Dwyer, Ada  
Derickson, Marie  
Davis, Hal  
Davidson, Dora  
DeHoven, Minnie  
Dodd, Emily  
Dale, Kate  
DeWitt, Lizzie  
DeJongh, Marion  
Dunaway Helen  
DeWitt, Laura  
Dell, Joseph  
Elliot, Maud  
Edgerton, Frances  
Elliott, Jennie  
Foster, Florence  
Fergus, Lenore J.  
Fullford, Mrs. Robert  
Falk, Eleanor  
Fried, Anna B.  
Forester, Eleanor  
Ford, Rachel  
Ferguson,  
Gorther, Mrs. A.  
Griffin, Britta  
Gifford, Julia  
Gale, Frankie  
Gard, Bettina  
Gunning, Louise  
Glasier, Lulu  
Granger, Fannie  
Gardner, M. H.  
Hank, Richard  
Harris, Grace  
Hepworth,  
Harris, Harry  
Hogarth, Mattie  
Henderson, Josie  
Haines, Ethel  
Hartley, Frances  
Hart, Marguerite  
Hopkins, Grace  
Howard, Mary  
Hamilton,  
Hollis, Lorraine  
Hendon, Agnes  
Haynes, Hattie  
Hastings, Florence  
Hend, H. D.  
Jennings, Laura  
Joyce, Harriett  
Johnson, Bertha  
Jewett, Francis  
Johnson, Anna  
Joyce, Ella  
Jannasch, Ernest  
Kelly, Robert G.  
King, Dorothy  
Kimball, Miss H.  
Kelly, Eva H.  
Lacoste, George G.  
Lake, Julie  
Le Vere, Mary  
Lester, Blanche  
Lewis, Blanche  
Lloyd, Anne  
Leslie, Alice  
Lefebvre, M. Hiron  
Lawrence, G. M.  
Leach, Nellie  
Leach, Misses  
Lous, Carrie  
Leffoway, Elsie  
Lewis, Ada  
Lester, Blanche  
Loughney, Mrs. J. P.  
Morley, Edna  
Moore, Josephine  
Mittch, Louise  
Monroe, Annie L.  
Moffatt, Cecil  
Maybome, Nabel  
Mortimer, Ellen  
McDonald, Nellie  
Montaine, Loretta  
Martino, Sadie  
Morton, Ada  
Minturn, Marie  
May, Orletta  
Major, Maud  
McGee, Miss G. K.  
Moore, Marie  
Nageli, Gertrude  
McGowan, Jean  
S. Moore, Lucia  
Norman, Maudie  
Neilson, Carrie  
Nixon, Sargent  
O'Brien, Eva D.  
Ouel, Adèle Furest  
Schlen, James  
Parsens, La Belle  
Patterson, Edith  
Pitt, Fanny G.  
Potter, Violet  
Potter, Helen T.  
Palmer, Ethelwyn  
Purcell, Queenie G.  
Pearl, Kathryn  
Rosell, Elizabeth  
Rogers, Louise  
Rieger, Daisy  
Ruehart, Beatrice  
Rankin, Mrs. Stuart  
Robson, Mrs. McKee  
Royle, Ruth  
Rice, Fanny  
Randall, Florence  
Rawlston, Zelma  
Roy, Alberta  
Rashore, Viola  
Re, G. Grace  
Russell, Annie  
Redding, Miss F.  
Robbins, May  
Rice, Marie  
Sutton, Lillian  
Harold, Stuart  
Hurst, H. E.  
Holbrook, Al.  
Haig, Alex.  
Harrington, J. W.  
Harris, W. Lawworth  
Henderson, L. J.  
Hartman, Lewis  
Henderson, David  
Arthur, D. V.  
Avery, Cade  
Anthony, Albert  
Brownell, Atherton  
Howard, D. Donnell  
Bittner, C. A.  
Bittner, W. W.  
Bannister, Joseph  
Halsell, Wm.  
Bainbridge, J.  
Black, Jas.  
Bowles, Geo.  
Baker, J. E.  
Brown, F. A.  
Brown, Edwin  
Barnes, J. P.  
Babcock, Theo.  
Browner, Fred  
Browner, Wm. F.  
Buckley, Frank  
Brown, Pickering  
Byron, Oliver D.  
Bradley, Fred  
Batesman, Jno. J.  
Butler, W. J.  
Bassett, Mr.  
Mrs. Russell  
Barn, Fred  
Baldwin, Walter T.  
Hilborn, Frank  
Brown, W. K.  
Herman, Freddie  
Irons, W. E.  
Jossup, Mr.  
Brooke, Claude H.  
Jackson, Chas. J.  
Jardine, J. Sumner  
Bass, Mr. Chittman  
Fadden  
Blackwood, Jno. H.  
Cann, Geo. F.  
Coulcock, C. W.  
Clifton, Geo.  
Cullin, Jno. C.  
Carroll, R. F.  
Collier, Edmund  
Chapman, F. H.  
Cale, N. N. W.  
Chambers, Wm. H.  
Cunningham, G. D.  
Cody, Martin  
Cochran, E. F.  
Childs, Russell  
Clark, Arthur L.  
Kearney, Alex.  
Kramer, Arthur E.  
Carpenter, Smith L.  
Crispino, Carlo  
Caseneuve, Paul  
Leonard, Will W.  
Curtis, Matthew  
Clarke, T. J.  
Colvin, Chas. H.  
Coulter, Praster  
Carroll, Jno.  
Clarke, Alexander  
Craig, Chas.  
Lahner, Jos. E.  
Comstock, A. G.  
Cliney, Jno. J.  
Cullin, Jno. C.  
Conlan, Warren  
Curtis, Matt  
Cook, Augustus  
Chimes, Wm. W.  
Cumford, J. E.  
Connelly, F. G.  
Chadwick, Samuel  
Conroy, W. J.  
Chapman, F. M.  
Clinton, Chris  
Canfield, Mr.  
Lipman, Edna  
Mrs. Eugene  
Callahan, Chas.  
Dean, Ralph  
Dickson, W. F.  
Dutton, Billy  
Doris, Jno. R.  
Dehethy, Wm.  
Dee, Nasser, F. W.  
Doebelin, Dr. W.  
DeVerna, C. A.  
Dunn, Ed.  
Donnelly, G. Girard  
David, Frank  
Donnelly, Mr.  
Duffy, Wm. H.  
Dean, Will J.  
Douglas, Byron  
Deane, Daniel  
Deane, Wm. W.  
Duncan, A. O.  
Drane, Sam  
Delly, Wm. H.  
Decker, H. H.  
Doyle, Arthur  
Killingwood, Thos.  
Ellis, Sidney R.  
Everette, Milton H.  
Eckhart, Fred  
Estate, Malbury  
Edwards, Harry  
Eidner, Mrs. A. H.  
Ellis, Geo. M.  
Hills, Archie  
Ford & DeVerna  
Fetter, Mr.  
Freeman, Max  
Ford, Clint G.  
Faxon, Geo. T.  
Fields & Hanson  
Floyd, Walter  
Frankel, Gustav  
Friedrich, Geo.  
Fiedler, Sam  
Farnshaw, A. L.  
Fitz & Vander  
Frank, Albert  
Gierthy, Clement  
Griffin, Elmer  
Gardner, J. D.  
Gerrard, Ed.  
Graham, W. E.  
Gorman, W. E.  
Gros, Earnest  
Griffith, Theo  
Gage, Walter R.  
Gordon, Jas. G.  
Galliard, Robt.  
Gregory, A. W.  
Gray, Geo. N.  
Galligan, Ed. F.  
Gunnell, Ben F.  
Greene, Harry F.  
Hove, Junius D.  
Hayden, Freddie  
Hicks, Harry M.  
Hines, Jno.  
Horton, Wm. H.  
Hayes, D. W.  
Hendel, Henry  
Harriman, M. H.  
Hank, Richard  
Harris, Roland  
Hegner, Carl  
Phillips, Wm. F.  
Parry, Geo. W.  
Powers, Eugene  
Perkins, Fred  
Pland, Ed  
Phillips, Jas. R.  
Perry, Thos. H.  
Pendon, Jas. H.  
Fenton, Henry  
Fenton, Harry  
Fock, Geo.  
Forsythe, Harry  
Rogers, V.  
Nelson, Phil.  
Rhodes, Frank R.  
Harrington, Wm.  
Hanson, Jno.  
Henson, Frank  
Russell, Forrest F.  
Rennie, J.  
Hobliard, Wm.  
Reynolds, Frederic  
Roth, Hal  
Robeling, Geo.  
Rudolph, Wm. H.  
Raymond, Wm. H.  
Royal, Edna  
Reed, A. P.  
Rechnay, Edith  
Robinson, Fanch  
Ryder, Walter E.  
Robson, Stuart  
Rays, Mr.  
Rice, J. H.  
Robinson, Chas.  
Reed, E. F.  
Rogers, Jas.  
Rosen, J.  
Swift, Dr. Jas.  
Swift, Dr. Mathew  
Swift, Everett H.  
Scott, Howard M.  
Sauer & Watson  
Sheldon, Harry  
Shawford, Walter  
Sweetman, Willis  
Spaulding, Will  
Stanton, Ed. H.  
Scanlon, E. M.  
Shattuck, R. E.  
Shank, J. H.  
Shinner, Frederic  
Sherman, Jno.  
Shine, Giles  
Shannon, Harry  
Scotty, Geo.  
Stuart  
Spencer, Alex.  
Smiley, J.  
Robertson  
Stclair, Chas.  
Stolz, Carl  
Saunders, Jno.  
Sweeney, J. W.  
Singer, Ferdinand  
Sherman, Jennings  
Stuart, Mrs. Wm.  
Sullivan, C. Gaskin  
Sullivan, John T.  
Small, Donald  
Stowe, Leslie  
Sumner, Fred S.  
Sweetman, W. F.  
Stawley, Wm. F.  
Stawley, G. J.  
Short, Frank Lee  
Simmons, Lewis  
Smith, Milton O.  
Sawyer, Harry C.  
Sanford, J. R.  
Stanley, Edmund  
Saintpolio, Jno.  
Scott, Paul  
Stephens, Will R.  
Stark, Wm.  
Tubra, Albert  
Turner, Harry J.  
Turner, Otto  
Turner, Jno. R.  
Toland, Hugo  
Teppel, Mack H.  
Trotter, Fred J.  
Thorne, Jas.  
Thomas, Gil  
Thomas, Gil  
Tucker, W. H.  
Thamman, Edwin  
Trevellick, R. F.  
Thompson  
Thompson, Benman  
Tyler, E. D.  
Thompson, Fred T. A.  
Taylor, Hugh  
Whitely, Hugh  
Ulmer, Geo. L.  
Venable, Chas.  
Van Driele, Edwin  
Vasabonda, Vokes, Harry J.  
Vinton, Darrel  
Vincent, Walter  
Vila, Sam  
Vuelter, Earnest  
Voorhees, Collin  
Van Vechten, Ed H.  
Williams, Geo.  
Wilson, Floyd  
Woodhull, A. H.  
Walker, George  
Walker, Lester  
Webster, Fred R.  
Webster, Herman  
Wilson, Geo.  
Wetly, Geo. B.  
Whitney, Emmett  
Whitney, Wm. H.  
Welch & Knowles  
White Slave Co.  
Warren, Chas. T.  
Waterspoon, Geo.  
Ward, David P.  
Winston, J. J.  
Wyndes, Chas.  
Wood, Thos.  
Walter, Bert  
Jones Worthing, Frank  
Walter, Wm.  
Walter, Wm.  
Winnos, H. H.  
Ward, Geo.  
Ward, Ernest C.  
West, Jno. W.  
Whtal, Russ  
Widkins, G. W.  
Williams, Tony  
White, Clayton  
Winchell, H. H.  
Webster, Jno. W.  
Webster, Harry R.  
Widall, Jas. S.  
Wilson, Wm. L.  
Wright, Stephen  
Wilson, Knox G.  
Wilson, Wm. L.  
Wessels, Geo. W.  
Wallace, Roland  
Wright, G. B.  
Wood, Fred H.  
Wessels, Geo. W.  
Willard, E. S.  
Wicks, Jno. A.  
Wilmington, Eben  
Phillips, Chas.  
Parr, Edwin R.  
Zimmerman, Chas.  
E. D. Shaw, Booking Agt., 135 E. W. Way, Room 7.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1899.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - MAY 21, 1898.

Largest Dramatic Circulation in the World

## CURRENT AMUSEMENTS.

Week Ending May 21.

**New York.**  
**METROPOLIS** (Third Ave. and 143d St.). Ma. and Mrs. ELDER GRAND.  
**OLYMPIA** (Third Ave. bet. 129th and 130th Sts.). NINA HADLEY'S BROTHERS.  
**NORTH OPERA HOUSE** (125th St. bet. Seventh Ave.). NAT C. GOODWIN as AN AMERICAN CITIZEN.  
**HARLEM MUSIC HALL** (120th St. bet. Seventh Ave.). VAUDEVILLE.  
**COLUMBUS** (120th St. bet. Lexington Ave.). DIPLOMACY.  
**CENTRAL OPERA HOUSE** (57th St. bet. Third Ave.). VAUDEVILLE.  
**PLEASURE PALACE** (56th St. bet. Lex. and Third Ave.). VAUDEVILLE—11:30 to 11:50 P. M.  
**CARNEGIE HALL** (Seventh Ave. and 57th St.).  
**OLYMPIA** (Broadway and 42nd St.). VAUDEVILLE.  
**AMERICAN** (Ninth Ave. and 43d and 41st Sts.). FRA DIAVOLO.  
**BROADWAY** (Broadway and 41st St.). THE ISLE OF CHANCE—RETRIAL—Beginning May 18.  
**EMPIRE** (Broadway and 40th St.). W. H. CRANE IN HIS HONOR, THE MAYOR—9:30 to 10 P. M.  
**METROPOLITAN OPERA HOUSE** (Broadway, 39th and 40th Sts.).  
**THE CASINO** (Broadway and 39th St.). Closed.  
**KNOCKED OUT** (Broadway and 38th St.). THE BRIDE ELECT—9:30 to 10 P. M.  
**HERALD SQUARE** (Broadway and 35th St.). PINK DOMINO.  
**GARRICK** (30th St. bet. Sixth and Seventh Aves.). THE LITTLE MINSTER—4:30 plus 10 to 10:30 P. M.  
**HOTTER & HALL** (145-149 West 34th St.). VAUDEVILLE.  
**MADRIATON** (1205-1207 Broadway). "WAY DOWN EAST"—11:15 to 12 P. M.  
**THIRD AVENUE** (Third Ave. and 31st St.). Closed.  
**ELJOU** (1205 Broadway). THE TARTAN WIDOW—9 to 10 P. M.  
**WALLACK'S** (Broadway and 30th St.). RAQUETTO OPERA TRUPE IN LA BOHÈME.  
**DALY'S** (Broadway and 30th St.). THE CIRCUS GIRL—RETRIAL—11:15 to 11:30 P. M.  
**WEISS AND FIELD'S** (Broadway and 29th St.). POORER CASE—10:1 to 10:30 P. M.  
**HAM T. JACK'S** (Broadway and 29th St.). BULLDOG.  
**FIFTH AVENUE** (Broadway and 29th St.). MRS. FISKE IN A SET OF OLD CHINA AND LOVE FINDS THE WAY—9:30 to 10 P. M.  
**THE GARDEN** (Madison Ave. and 27th St.). RICHARD HARRIS IN THE FIRST VIOLIN—9:30 to 10 P. M.  
**MINNIE'S** (219-214 Eighth Ave.). MONTE CARLO GIRLS.  
**LYCUM** (Fourth Ave. bet. 23d and 24th Sts.). THE MOTH AND THE FLAME—4:1 to 4:30 P. M.  
**EDEN HURON** (West 23d St. bet. Sixth Ave.). FISHER IN WAX—COMEDY AND VAUDEVILLE.  
**GRAND OPERA HOUSE** (Ninth Ave. and 33d St.). THE MAS FROM MEXICO.  
**PROCTOR'S** (33d St. bet. 6th and 7th Aves.). CONTINUOUS VAUDEVILLE, 12:00 P. M. to 11:00 P. M.  
**FOURTEENTH ST.** (14th St. bet. Sixth Ave.). THE MAS-O'-WAX—11:30 to 11:50 P. M.  
**KRIST'S** (14th St. bet. Broadway). CONTINUOUS VAUDEVILLE, 12:00 P. M. to 11:00 P. M.  
**ACADEMY** (Irving Place and 14th St.). BUREAU OF THE TONY PASTOR'S (Tammany Building, 14th St.). VAUDEVILLE.  
**STAR** (Broadway and 13th St.). THE BOHEMIAN GIRL.  
**GERMANIA** (147 East 9th St.). GERMAN DRAMA AND COMEDY.  
**LONDON** (225-227 Bowery). BRYANT AND WATSON'S AMERICAN BUREAU OF THEATRE.  
**PROFESSOR** (199-201 Bowery). A BRY OF SPAIN.  
**MINNIE'S** (105-109 Bowery). THE BROADWAY GIRLS.  
**TRALIA** (46-48 Bowery). THE HENRY DRAMA.  
**WINDSOR** (45-47 Bowery). THE HENRY DRAMA.

## Brooklyn.

**ACADEMY OF MUSIC** (176 to 184 Montague St.). Closed.  
**MYDE AND BEHMAN'S** (Adams St. bet. Myrtle Ave.). Closed.  
**AMERICAN** (Driggs Ave. and South 4th St.). Closed.  
**GRAND OPERA HOUSE** (Rm. Pl. bet. Fulton St.). JAZON OPERA COMPANY IN PIRATE AND CAVALIERA.  
**UNIQUE** (194-196 Grand St.). THE COLORED SPORTS.  
**THE AMPHION** (427-441 Bedford Ave.). Closed.  
**STAR** (391-397 Jay St. bet. Fulton St.). ISHAM'S OCEANOGRAPH.  
**EMPIRE** (161-167 South 6th St.). TURNER'S ENGLISH GIRLS.  
**COLUMBIA** (Washington, Tillary and Adams Sts.). Closed.  
**ELJOU** (Smith and Livingston Sts.). SHAKESPEAREAN REPERTORY.  
**MONTAUK** (325-327 Fulton St.). CASTLE SQUARE COMPANY IN PIRATE AND CAVALIERA.  
**MUSIC HALL** (Fulton St. and Alabama Ave.). VAUDEVILLE.

## LESSONS OF THE SEASON.

The theatrical season now closing has enforced several lessons. Some of these lessons are old, and others are new.

To those who study the stage it is clearer than ever that successful theatrical management is based on something more solid than speculative energy and a gambling impulse.

Within the past year the great "provincial" public, so-called, has been educated to a quick detection of many shams of management. That public now knows whether a play flamboyantly advertised as "a great New York success" really is what it is claimed to be. And the "number two" company, which was formerly foisted on

interior cities with false pretenses, has absolutely lost its hold. The places that formerly knew it will know it no more forever.

The managerial spirit that in recent seasons had speculated upon the credulity of one part of the public and catered unblushingly to the evil tastes of another part of the public, was crystallized two years ago in a conspiracy to seize all American theatrical interests and levy tribute upon them. This conspiracy for a season kept the greater part of its face hidden; but its hands were steadily in evidence, one extended with the palm upward and the other raised in menace. The timid in the profession of the theatre—and it required nothing more grotesquely illogical than such a brazen "hold-up" to demonstrate the amazing number of the timid in the profession—heeded the menace and gave of their substance as it was demanded of them.

Finally there were developments—a number of them. It came to pass that the full face of the creature was disclosed. In fact, its whole body was revealed to view under such circumstances as to destroy much of the fear that it had inspired in the timid. Its whole untenable plan was laid bare. It suddenly disclaimed every form of oppression and assumed the defensive. It is now fighting circumstances for a right to exist in a modified form. It never had a right to exist in any form. It will not exist.

And incidentally the timid of the theatrical profession may find a pregnant suggestion in the words of Lady Macbeth:

"... the dead  
Are but as pictures: 'tis the eye of childhood  
That fears a painted devil."

## A WORD TO NOVICES.

STEADILY throughout the season THE MIRROR receives letters from young persons, novices, who are anxious to go on the stage, and who seem to imagine that this newspaper has some "open sesame" that it will disclose to them.

Strangely, letters of this sort become more numerous toward the close of a season, and a much larger percentage of such letters are from young men than from young women. But whatever their source may be, as a rule these letters are generally phrased in such a way as to suggest that their writers think there is some easy path to a place on the stage and some royal road to success on the stage after a mere foothold is once secured.

THE MIRROR knows of no particular method by which the young persons who address it upon this subject may find places on the stage—that is to say, no particular method that would commend itself to such aspirants, as they seem to have a superficial ambition and to regard lightly, if they regard at all, the necessity for special aptitude and hard work. Special aptitude and hard work are as essential to stage success as they are to success in any vocation.

There are many "dramatic schools," so-called, some of which—for a consideration, of course—will attempt to fit young persons for the stage. Some of these schools have furnished to the stage young actors that credit their instruction. But the best of these schools will not attempt to teach a would-be pupil unless that would-be pupil shows some elementary fitness for the theatre. Most of the giants of the stage in the past have risen from supernumerary and even menial places in the theatre. The giants, however, have represented types of genius that found their opportunities sometimes after discouragement and hardship that would have discouraged anything but genius. If any number of the young persons who address THE MIRROR are geniuses in embryo, nothing that is here set down will discourage them. They will find their ways after the clouds of youthful uncertainty have lifted and their own strengths suggest preliminary means to their ends.

It is best, however, at the moment, to say that the ranks of mediocrity in the theatre more than overflow. There is plenty of room at the top, but there is an appalling crush at the bottom.

THE venue in the case of the Gerry Society has been changed from Albany to New York. But the matter lies in the discretion of the Supreme Court, a body which ought to be, and no doubt is, as impartial in one city as in the other. The State authorities are trying to rob the Gerry Society of its autocratic character and make it amenable to the State Board of Charities. And the outlook is that the State authorities will succeed in this commendable effort.

THE purpose of the Actors' Fund of America to make all theatrical benefits a reasonable source of revenue to that charity is meeting with an endorsement on the part of managers and members of the profession that argues for its ultimate success. There is every reason why the new plan should be generally adopted, and no reason why it should not be respected everywhere.

## PERSONAL.



**JONES.**—Mrs. W. G. Jones was warmly welcomed at the Olympia last Thursday when she appeared at the minstrel matinee of the Professional Woman's League. Her portrayal of a sylbil-like negress in a little play prepared for the occasion was the artistic gem of the performance.

**VAN ZANDT.**—Marie Van Zandt, the opera singer and a native of this country, was married at Paris recently to M. de Tcherinof, a Russian Councillor of State and Professor of the Imperial Academy at Moscow.

**BARKER.**—Mrs. Mary E. Barker was obliged through illness to retire last week from the Columbus Theatre Stock company.

**TWAIN.**—Mark Twain (Samuel L. Clemens) is announced to be at work on an English adaptation of Langman's German comedy, Bartel Saraser, which will be produced simultaneously here and in London in the Autumn.

**FITCH.**—Clyde Fitch is to sail for Europe by the German line next Thursday.

**RUSSELL.**—Annie Russell sailed on Saturday in reply to a summons from abroad. She is to play Dangerfield '95 in London. Her style of acting and her winsome personality will no doubt be appreciated by the London public.

**STODDARD.**—Lorimer Stoddard is engaged on several new plays for well-known stars.

**THOMAS.**—Augustus Thomas will sail for Europe with his family about the middle of June.

**ARTHUR.**—Joseph Arthur is contemplating an extended European trip. The principal object of his visit to England will be to witness the English performance of Blue Jeans, which is one of the genuinely successful American plays over there this year, though its prosperity has been questioned in certain quarters for obvious reasons.

**STUART.**—Clinton Stuart is in Washington acting as special correspondent for leading Boston newspapers.

**MCNEILL.**—Katherine McNeill, after successfully managing the Columbia Opera company for a year and a half, will close to-morrow to rest until August, when the company will reopen in a new opera.

**IRWIN.**—May Irwin produced Glen MacDonough's new farce, Kate Kip, Buyer, last Friday at Kansas City, and the play is said to have been well received. Miss Irwin's special train from Chicago to Kansas City on May 8 broke records between Slater, Mo., and Kansas City, running the ninety-six miles in one hundred and nine minutes.

**BURNETT.**—Mrs. Frances Hodgson Burnett was divorced last Tuesday from her husband, Doctor Swan M. Burnett, a Washington oculist. Mrs. Burnett is permitted to resume her maiden name, Hodgson.

**POND.**—Major James B. Pond was awarded last week a Congressional medal for bravery at the battle of Baxter Springs, Kan., October 6, 1863.

**HELD.**—Anna Held and her company, owing to splendid success and crowded houses, will continue their season two weeks longer than intended originally.

**CLARK.**—Arthur F. Clark, formerly proprietor of the Frank Daniels Comic Opera company, has built a home at Marblehead, Mass., where he will spend his Summers. The Winter just passed in Tyron, N. C., has improved greatly Mr. Clark's health.

**RIGL.**—Emily Rigl will succeed Minnie Seligman as leading woman of the Great Northern Stock in Chicago.

**FERNALD.**—Chester Bailey Fernald, author of The Cat and the Cherub, has been making a tour on a wheel through Southern California. It is said that he will soon come to New York to assist in staging a new play recently completed by him.

**WALSH.**—Blanche Walsh has inherited \$10,000 by the bequest of her mother, Minnie Savorie Walsh, who died on May 1.

**SHANNON.**—Lavinia Shannon, who was threatened with pneumonia in the early part of last week, recovered sufficiently to take part in the Professional Woman's League entertainment.

**BENTON.**—Jay Benton, THE MIRROR's able Boston correspondent, has been appointed city editor of the Boston Transcript. Mr. Benton is one of the most accomplished journalists in the Hub. He holds the presiding office in the News-

paper Club, and has filled various offices in the Press Club. He is a graduate of Dartmouth College.

**GILMAN.**—Ada Gilman will play her former role in My Friend from India on the road next season.

**FERGUSON.**—Robert V. Ferguson has been engaged for Cumberland '01, to play the part originated this season by W. J. Ferguson.

**BUCKLEY.**—Mrs. E. J. Buckley, accompanied by her daughters, Annie and Nellie, sailed for England, May 14.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

**B. B. W., Detroit, Mich.**: Sam Bernard originated the part of the bad boy in The Corner Grocery.

**H. T. G., Kansas City, Mo.**: The first production of The Nancy Banks took place at New Brunswick, N. J., on Oct. 16, 1896.

**W. N. D., Hornellsville, N. Y.**: Shamus O'Brien was written in collaboration by T. E. McDonough and Frank G. Maeder.

**GEORGE SULLIVAN, Council Bluffs, Iowa**: Your friend wins. Finafore was sung in Swedish at McVicker's Theatre, Chicago, on Jan. 10, 1897.

**A. M. D., Boston, Mass.**: THE MIRROR considers all questions of the kind you ask as "impertinent and irrelevant." Please read the scope of this department under the heading above.

**L. D. ROGERS, Chicago, Ill.**: Yes, Viola Allen has played in E. R. Sothern's company. She played the part of Fanny Hadden when Lettarblair was produced at the Lyceum Theatre on Oct. 22, 1891.

**HENRY F. MORTON, Biddeford, Me.**: Send for catalogue of Samuel French, 25 West Twenty-second Street, New York. On page 30 of that catalogue you will find a list of "Home Plays for Ladies."

**OPERAGUER, Newark, N. J.**: Lizzie Macnichol is a member of the Castle Square Opera company and has appeared this season, both in New York and Philadelphia. Her career was published in THE MIRROR dated Jan. 9, 1898.

**ED F. JEROME**: If you wish to insert your advertisement as a professional card (one inch in depth set across two columns) it will cost you \$2.00 for one insertion, \$9.00 for four insertions, and \$28 for thirteen insertions.

**FRANK W. WARD, St. Louis, Mo.**: Dark Deeds was originally acted at the Theatre Royal, Belfast, under the title of Jabez North. It was produced in London under the title of Dark Deeds on March 11, 1882. The piece was adapted from Miss Braddon's novel, "The Trail of the serpent."

**CHARLES N. HUME, Elkhart, Ind.**: No, Matilda Heron was not of American birth. She was born in Ireland and was brought to this country when she was very young. She made her first appearance on any stage on Feb. 17, 1851, as Bianca in Fazio at the Walnut Street Theatre, of Philadelphia.

**IRVING P. LEE, New Castle, Del.**: Lillian Olcott died of pneumonia in New York city on April 8, 1888. A few years ago she became involved in legal proceedings regarding Sardou's Fedora, which she produced with great success at Niblo's Garden. The suit grew out of a claim of Sarah Bernhardt, who declared that she owned the copyright of Fedora for both the Continent of Europe and the United States. The case was pending at the time of Miss Olcott's death.

**MARTIN C. HUNTER, New York city**: 1. The testimonial to Lester Wallack took place at the Metropolitan Opera House, New York city. Hamlet was presented on that occasion, with the following cast: Hamlet, Edwin Booth; Ghost, Lawrence Barrett; King Claudius, Frank Mayo; Polonius, John Gilbert; Laertes, Eben Plympton; Horatio, John A. Lane; Rosencrantz, Charles Hanford; Guildenstern, Lawrence Hanley; Oseir, Charles Koehler; Marcellus, Edwin H. Vanderveit; Bernardo, Herbert Kelcey; Francisco, Frank McDougal; First Actor, Joseph Wheelock; Second Actor, Miles Levick; First Grave Digger, Joseph Jefferson; Second Grave Digger, W. J. Florence; Priest, Harry Edwards; Ophelia, Helena Modjeska; The Queen, Gertrude Kellogg; The Player Queen, Rose Coghlan; James W. Wallack was the father of Lester Wallack. He was born in London, 1794, and died in New York in 1864.

**GEORGE H. CLIFTON, Jersey City, N. J.**: The address is included in William Winter's "Life and Art of Edwin Booth," published by Macmillan and Co., New York. The address was delivered at the dedication of the Actors' Poe Memorial, at the Metropolitan Museum of Art, May 4, 1895. In April, 1891, Mr. Booth acted Petruchio, at the Madison Square Theatre, New York, for the benefit of the Poe Memorial. Mr. Winter, after recording this benefit, reminds his readers that the poet Poe was the son of an actor and actress. The maiden name of Poe's mother was Elizabeth Arnold, and she was a member of Selee's company, which acted in Boston, New York, Philadelphia, and Charleston, in 1807. She was an English woman, and became the wife of David Poe, of Baltimore, a law student, with whom she eloped. The young husband was disinherited by his father for marrying an actress, and went upon the stage to support himself, but never succeeded as an actor. Ireland in his "Records of the New York Stage," says that Elizabeth Arnold was "young and beautiful, and became a very pleasing comedienne and songstress." Mr. and Mrs. Poe both died in December, 1811. They had three children. Edgar Allen Poe was their second child.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Feb. 28 to March 20, 1898.

THE BROKEN WIFE. By Carrie Ashley Clarke.  
GREEN MOUNTAINS. By Carrie Ashley Clarke.  
THE STROKE OF NINE. By Carrie Ashley Clarke.  
A GAME OF GOLF. By George M. Cohan.  
GLORIE ASTON. By Forbes Dawson.  
LYNNHURST. By Paul Woodworth Hyde.  
A MAN OF FAIR. By Paul Woodworth Hyde.  
THE PRINCESS. By Cornelia McMillan.  
TANGLED WILLOW. By John J. Ratcliffe.  
DER VOLKSRADE. By Rudolf Rabe.  
DEVIL'S ISLAND. By Vera De Noie and Arthur D. Hall.  
THE DRAMA OF EDEN. By Rev. A. M. Russell.  
THE FLAG OF THE WORLD. By Frank Taine Hill Jr.  
THE FRAGMENTED MAINE SHATTERS PROUD SPAIN. By Colonel Joseph A. Nubet.  
MY PRINCESS. By Louis M. Thayer.  
THE SECRET OF MERTON. By David H. McAdam.  
A BUNDLE OF LETTERS. By Louis Evans Shipman.  
THE DANCING MASTER. By Bruno Eyferrth.  
DAS NEUE GHETTO. By Theodor Herzl.  
IN THE FIRELIGHT. By Cyril Norman.  
NANNON. By Edgier S. Mitchell.  
SIMON RAY. OF THE MINISTER'S SON. By William B. Patton.  
THE SPINSTER'S RETURN FROM OKLAHOMA. By Mrs. James R. Darragh, Emma Kelley, Mrs. Charles M. Hicks, Mrs. A. K. Norris, Julia Hickey, and Mrs. John L. Kirk.  
A SPRING CHICKEN. By Edgar Seiden.  
WONG FONG; OF THE YELLOW DRAGON. By Annie Redan Moliers.  
THE OUTLAWS. By Bertram Noel Beal.  
THE CLOVER THRO. By Mrs. W. A. Benjamin.  
THE COLLIE BORN. By Frank M. Byron.  
A COMMON LAW WIFE. By A. E. Wolff.  
CYRANO DE BERGERAC. Translated by Charles Boudard.  
DOÑA QUICHOTTE. By Henri Michaud.  
HER DREAM. By A. S. Rhorer.  
THE LOVE OF CLIFFORD. By Sidney P. Levy.  
THE NANCY HANKS. By Frank Tannehill, Jr.  
SIR WALTER RALEIGH. By W. J. Dixon.  
A VIRGINIA COLONEL. By Mary C. Spaulding and Ida Pitt Miller.  
WARLAW'S GUEST. By I. G. Pesoa.



## THE USHER.



A committee from the Actors' Fund called upon the Comptroller last Friday to ascertain whether the usual appropriation from the money collected by the city for theatre licenses might be expected this year.

They learned that the Comptroller is uncertain whether or not these license moneys, under the provisions of the new charter, will be handled by the Board of Estimate and Apportionment. The theatre tax is now collected by the Police Department, and the proceeds are paid into the general treasury of the city.

The Comptroller has asked for an opinion from the Corporation Counsel on this question. If it is decided that the money shall be dispensed as formerly by the Board of Estimate and Apportionment the Fund probably will receive the usual appropriation.

Arrangements have been made, by the way, to hold the seventeenth annual meeting of the Actors' Fund at Hoyt's Theatre on Tuesday, June 7, at 11 o'clock in the morning.

An anniversary meeting on the afternoon of the same day may be held at the Fifth Avenue Theatre, Mr. Knowles having offered the house to the association for that purpose.

A Committee of Arrangements, comprising Messrs. Palmer, Hoyt, and Catter, are casting about for suitable speakers, and if they meet with success in securing those they have in view an unusually interesting programme will be assured.

Eleanora Duse is to play a second Paris engagement, beginning next month. She is the only foreign dramatic artist in many years who has succeeded in winning the Parisians' favor.

During the forthcoming engagement Duse will play Hedda Gabler, which is the latest addition to her repertoire.

When she performed Ibsen's grim play in Lisbon recently the Portuguese public acclaimed her impersonation. Queen Amelia, who saw it, presented the Italian after the performance with a bracelet she wore, in token of her admiration.

Sydney Rosenfeld's trip through the Riviera was particularly delightful. At Monte Carlo he saw a slim, quiet-looking man stroll up to the gaming tables, throw down a roll of money—which proved to be 5,000 francs—and almost instantly pick it up again, accompanied by a twin roll, thrust it into his pocket and saunter away. It was James Gordon Bennett, proprietor of the *Herald*.

Later Mr. Rosenfeld saw Mr. Bennett puffing a cigar in the lobby. The playwright approached him, and said:

"I think a man who has been as persistently blackguarded in another man's paper as I have been in yours ought to claim acquaintance with its proprietor. I'm Sydney Rosenfeld, and if you don't know me it's because you don't read the *Herald*."

After this characteristic self-introduction there could be no doubt as to Sydney's identity. He spent a pleasant evening with James Gordon afterward.

Mr. Rosenfeld's quest for plays abroad has been remarkably successful. Last week *The Mirror* announced that he had secured Fulda's Robinson Crusoe's Island, the one big hit of the season in Vienna. Now comes word of another and an equally promising acquisition, Im Weissen Rosl (At the White Horse Inn), by Blumenthal and Kadelburg, which is an immense go at the Lessing Theatre in Berlin, where its one hundredth performance was celebrated not long ago.

Mr. Rosenfeld secured both these plays through personal contracts with their authors. He may reasonably feel flattened that in face of the liveliest competition he has borne off both the English and American rights, given as an expression of the authors' good-will and in recognition of his work as an adapter.

Ogden Ward, of Boston, again devotes his pen to the burning question of theatre headgear. He sends the following:

## A TOAST—UP TO DATE.

Here's to the maiden of haphazard fifteen;  
Here's to the widow that's fifty—  
Provided they take off their theatre hats  
Without being saucy or nifty!

Among all the war songs that have been produced since the Maine disaster "Our Nation's Battle Cry" easily ranks first.

The stirring words of this song are by Hamilton Ormebee, the brilliant dramatic editor of the Brooklyn *Daily Eagle*. The music, which is almost equally thrilling, is the composition of G. E. Conterno.

The song is having a large sale, popularized

as it is in one of the musical and pictorial martial entertainments now before the public.

When in Washington Madame Jananschek talked with the representative of one of the leading newspapers there, and said many interesting things about the stage. Perhaps the most significant words spoken by the famous actress were these:

"Things have come to a pass in this country where an artist of recognized ability is forced to get down on her knees to a band of incompetent mercenaries in order to secure work."

"Such a state of affairs is not only fatal to all tendencies toward art, but it deprives many of the means of pursuing an honest livelihood and shatters the best results of the theatre. It is most lamentable."

The selfish complacency on the one hand and the cowardly supineness on the other hand of those whose co-operation enables the incompetent mercenaries to control is equally lamentable. Better things and a higher estimate of themselves and their calling might reasonably be expected of those that profess to be artists.

The first intelligence of Charlotte Thompson's death reached the public through last week's *MIRROR*. The day afterward the daily newspapers of this city published it.

It is singular that more than a fortnight elapsed before the taking off of this once popular actress was known here. She dwelt on a plantation some distance from Montgomery, Ala., and the remoteness of her place of residence probably accounted for it.

She was an actress possessed of great charm, and was especially acceptable in roles calling for gentleness and grace. Jane Eyre and Miss Merton were the parts in which she pleased most.

Two other deaths last week recalled the day of vanished favorites.

James H. Meade for many years was a figure well known about theatrical haunts. He had various connections with theatrical matters, but he was best known as Lucille Western's husband.

James W. Collier was a few years younger than Meade. He is best remembered in his capacity as an actor as the Landry Barbeau of Maggie Mitchell's Fanchon, and as a manager in connection with the Union Square Theatre and its traveling companies.

Collier was universally popular. He was handsome, amiable and courtly, and everybody found him an agreeable companion and a man of sterling qualities.

In his youth he enjoyed a local reputation as a fighter quite irreconcilable with his later note for extreme urbanity. He was not scientific, but in rough-and-tumble "scrapes" there were few who could vanquish him.

The stock company movement is gathering force constantly. Several more cities will have these organizations next season.

The expense of running these companies is comparatively small, ranging from \$800 to \$1,600 a week, according to the rent of the theatre, the size of the company, etc. The receipts are seldom less than \$2,500 a week, and they frequently are \$4,000. It can be seen that the profits are very large in proportion to the risk involved.

The stock companies will be a godsend to hundreds of actors next season, for under the prevailing conditions of the touring business there would otherwise be little hope of their securing steady employment.

## CADDY REDIVIVUS.

Francis Wilson will take possession of the Casino next Monday night, when he will again don the rags of Caddy for an elaborate revival of Erminie, the opera that brought him fame and fortune. Pauline Hall will also reappear in her original role of Erminie. Lulu Glaser will be the Javotte, and Henry E. Dixey will be the gentlemanly scoundrel, Ravenna. Mr. Dixey ought to give a notable performance of the part. Years ago he learned all the traditional business of Robert Macaire from James S. Maffitt, who learned it from the Ravels, who acquired it from the immortal Frederick Le-maitre. Mr. Dixey will doubtless be thoroughly at home in assuming the airs and graces of the polished scamp whose philosophy of life is comprehended in one sententious remark: "What is the use of being a thief if you haven't the impudence of the devil and the manners and appearance of a gentleman?"

Mr. Wilson, in turn, will bring joy to the hearts of his admirers by once again warbling "The Dickey Birds."

The opera is to receive a pretentious production, and is expected to run four weeks. "Four weeks are held for the opera," said Mr. Wilson to a *MIRROR* man; "but if the public doesn't like it or I don't like it I can quit by giving six days' notice. I have had a hard season's work, and I don't much relish the idea of working overtime. We are not going to introduce any novelties in the revival. Erminie was a success before on the strength of its story and its pretty music. So we are going to do the opera in the old way with as many members of the original cast as we can get together."

## VIOLA ALLEN AT THE LYRIC.

"Liebler and Company hold seventeen weeks at the Lyric Theatre next season," said George C. Tyler to a *MIRROR* man. "Miss Allen will make her stellar debut at this house on Monday, Oct. 3. Mr. Coghlan's season will begin at the Fifth Avenue on Sept. 12. He will revive the Royal Box for four weeks. On or about Jan. 1 he will produce his new play, a romantic comedy-drama, the scenes and incidents of which transpire in Paris in the year 1793."

## A NEW BUSINESS-MANAGER.

Ch. Jehlenger, who for the past three years has been business-manager for The Girl I Left Behind Me, has engaged as business-manager for the American Academy of the Dramatic Arts.

## THE NEW MANAGER OF THE MURRAY HILL.

Henry V. Donnelly, the popular comedian, well known in the profession as the recent partner of "Eddie" Girard, has acquired a lease of the Murray Hill Theatre. He purposes to run the house next season as a stock theatre with a permanent company for the presentation of popular plays at popular prices.

Mr. Donnelly is a son of the late "Tom" Donnelly, himself an excellent comedian and a local favorite here for many years. Tom Donnelly will be remembered as the partner of John F. Poole, with whom he was associated in the management of the Grand Opera House. The firm name was Poole and Donnelly, and as both managers were men of ability and experience their regime was prosperous.

The Murray Hill's new manager served for several years in the box-office of the Grand Opera House, and then took to the stage. His early career as an actor was passed with E. E. Rice and Nat Goodwin. He possessed much of his father's ready wit and keen sense of humor, and he had likewise the faculty for adapting his fun to stage uses. His most important engagement prior to joining forces with Eddie Girard was in his capacity of principal comedian of Kate Castleton's company. This was in 1884-85. Mr. Girard was a member of the same company, and the following season they formed a partnership with John Gilbert for a production of Gratton Donnelly's farce-comedy, *Natural Gas*. The night they opened in this city Gilbert failed to put in an appearance, and his role was assumed by John Craven, the stage-manager of the company. Donnelly and Girard thereupon determined to go it alone, and the partnership was formed which existed up to the present season. Donnelly and Girard appeared together in *Natural Gas* for many seasons, meeting with well-deserved success. When this amusing farce began to show the wear and tear of time, they found a good successor in The Rainmakers, another piece of the same order, put together for the team by Frank Dumont.

They next appeared in Jack and the Beanstalk, Mr. Donnelly originating the role of Old King Cole and Mr. Girard that of Sinbad the Sailor. The efforts of these two clever men were powerless to infuse humor into a burlesque destitute of any real fun. They retired from the cast and secured the rights to *My Friend from India*, Mr. Donnelly appearing as the theosophic barber. The past season they secured from Joseph Herbert the out-of-town rights to *The Gezeer*, in which they appeared together up to the termination of the season. "This year's experience on the road," said Mr. Donnelly yesterday to a *MIRROR* man, "has taught me that there is a great popular demand for stock companies. In every city they are turning people away, and they have affected the business of the regular stars and combinations to a perceptible degree. Our own business this year dropped everywhere from fifty to seventy-five per cent."

"How do you propose to conduct the Murray Hill?"

"I am going to give New Yorkers a weekly change of bill, and every piece I put on will be produced with care. I shall have a good scenic artist, and he will be kept busy painting new sets. I have under contract a first-rate leading man and I am now negotiating for my leading woman. My business-manager will be Harry Allen, formerly of the National and Academy of Music in Washington."

"Do you intend to play yourself, Mr. Donnelly?"

"Oh, yes; after I get things running smoothly in the front of the house, I expect to play every other week or so. It will take two or three weeks for people to understand that they are going to get their money's worth at the Murray Hill. When they once begin to realize that fact, they will give me their patronage."

"You had considerable experience with your father?"

"Yes; in the old days of the Grand Opera House he made a barrel of money by conducting the theatre on first-class principles. Booth, Bonciant, Jefferson, Maggie Mitchell, and the other stars of that day all played engagements with us, running from two to six weeks. The Murray Hill is one of the most comfortable theatres in New York, and there isn't a bad seat in the house. I look forward to making it a popular playhouse. I have a lot of hard work before me, but I'm ready for it."

## MARION MANOLA IN TOWN.

Marion Manola arrived in this city last Thursday from Flint, Mich., where she succeeded in recuperating her health and strength at the home of her mother. "Three weeks ago," said Mrs. Mason to a *MIRROR* reporter, "I weighed but ninety-two pounds. To-day I weigh one hundred and forty. That seems incredible, doesn't it? It's more than I ever weighed in my life before, and it's more than I care to weigh. I've been obliged to limit myself to one meal a day in consequence."

"Yes, Mr. Mason and I have separated. I know that *The Mirror* does not concern itself with the domestic difficulties of the profession, and I have no desire or intention of ventilating mine. Mr. Mason and I have parted, and I am satisfied it is for the best. I am anxious to return to comic opera. I have had all I want of vaudeville."

"In to-day's paper I read that Erminie is to be revived. This interested me, as I was in the original Casino cast. You may remember I played *Cerise*. When the opera was first brought out in London, I happened to be there at the time. Harry Paulton offered me the American rights for a mere song, but I couldn't see it. I never thought Erminie would please Americans, but it proved the greatest hit in the history of comic opera."

## MR. AND MRS. W. A. WHITECAR.

The versatility of Mr. and Mrs. W. A. Whitecar (Laura Almonino) is demonstrated well by their portraits that appear on the front page of this issue of *The Mirror*, and show both artists in several of their recent successful roles. Mr. Whitecar has established a reputation for ability as a leading man and in heavy and character roles. Miss Almonino is a delightful comedienne, and equally good in leading parts. Both have been during most of the season members of the stock company at the Grand Opera House, Pittsburgh, and have appeared in a different play every week. Mr. Whitecar will have the stage direction of the stock company to open at the Avenue Theatre, Pittsburgh, next week.

## SACRAMENTO THEATRE BURNED.

Fire destroyed the Metropolitan Theatre, Sacramento, Cal., on the morning of May 7, entailing a loss of \$25,000. The theatre was owned by Mrs. A. L. Foye, and was leased by Hall and Henry. The origin of the fire is believed to be incendiary.

## PROFESSIONAL DOINGS.



Victory Bateman has just returned to New York after thirty weeks of great successes in St. Louis as leading lady with the Imperial Theatre, playing, among other roles, *Fron-Fron*, *Carmen*, *Camille*, *Vere in Moths*, *Young Mrs. Wintrop*, *Juliet*, and *Portia*. The banner weeks were those of *Camille* and *Carmen*. Miss Bateman was offered a re-engagement for next season at a large increase of salary, but she declined and may accept special engagements for the Summer and next season.

Hawley Francks, having concluded an engagement of two years with Jalla Mariows, will sail for England on May 18.

Anna M. (Kitty) Flint was granted a divorce from her husband, Douglas A. Flint, with the custody of their child, on April 30 at Barnstable, Mass. They were married on July 23, 1883, at Denver, Col.

Judicious advertising cannot fail of good results. Three dollars will pay for a two line display professional card in *The Mirror* for thirteen weeks—your name, address, and seven words about the engagement you want.

Andrew Mack's new play, *A Ragged Earl*, is by Ernest Lacy. It is reported that Joseph Humphreys has been asked to collaborate upon the work and supply it with some situations.

Harry Crandall is busy preparing for his season at Bergen Beach. He has been engaged as principal comedian for the burlesque Miss Borough of Brooklyn.

Kington Brothers are building at Canasavage, N. Y., a handsome theatre, ground floor, capacity eight hundred, to be known as the Kington Opera House, and to be operated in connection with the Hotel Kington.

William Thompson and Marion Percy Trayer were married at Garden City, N. Y., on April 24.

George F. Hinton has returned from Europe, the foreign tour of Sousa's Band being postponed.

Bettina Girard returned last Saturday to Bellevue Hospital, suffering with neurasthenia.

Madeline Marshall, who has been ill for a month at Chicago with peritonitis, is slowly convalescing, and wishes to extend her thanks for many kindnesses during her illness.

Now is the time that engagements are made for next season. Your name in the advertising columns of *The Mirror* will be likely to insure an engagement. Seven dollars will pay for a half-inch personal card for three months.

Grant Parish will again be interested in the Colonial Beach Strumboat Company that will operate the steamer *Jane Mosely* on the Potomac River. Mr. Parish will also manage the three parks of the Capital Railway Company in Washington, D. C.

Fanny Bloodgood successfully played *Topsey* in Barbour's Uncle Tom's Cabin week of May 2, taking the part at a day's notice. It was her first appearance in black face.

Marks Brothers' Dramatic company No. 1 opened on May 9 at Ashland, Wis., and are booked solid for Summer and Winter, carrying special scenery and playing their own plays, including Tom Marks' new play, *God's Own Country*. The roster: Tom Marks, proprietor and manager; Lee J. Kellam, business manager; Alexander Marks, stage-director; Ella Marks, musical-director; Tom Marks, Herbert Betts, Amie Loree, Jim Field, Tom Shey, Alexander Marks, William Manning, Emma Gartrud, Esther Evans, Jane Evans, Ella Marks, Baby Ruth, and the performing dog, Denver.

The Corse Payton company have finished the first of a four weeks' season at the Jefferson Theatre, Portland, Maine, playing to more than twenty-one thousand people. Etta Reed and Mr. Payton made strong personal hits. The two companies, Corse Payton company and Corse Payton Stock company, will close a season of forty-four weeks June 4.

June, July, and August are the best months to keep your professional card in *The Mirror*. A one-inch card, giving name, line of business, and address, costs but \$14 for thirteen insertions.

The seating capacity of some of the New York theatres is as follows: Broadway, 1600; Knickerbocker, 1340; Fifth Avenue, 1300; Herald Square, 1300; Daly's, 1170; Manhattan, 1100; Empire, 1100; Wallack's, 1081; Garden, 1039; Bijou, 909; Garrick, 910; and Lyceum, 737.

The rights of Miss Francis of Yale have been sold for Hungary. The play seems to have been more successful abroad than it was in New York.

Manager E. J. Carpenter, of Sanford Dodge, was presented recently with a handsome solid gold watch and Elk's charm by George McCullough, treasurer of the company.

R. F. Trevellick is managing Porter J. White's tour in Faust.

Twenty-five lines, set across two columns, with your name displayed and particulars concerning your professional ability, costs \$25 for three months. Managers cannot help seeing such an advertisement, and now is the time they are looking for it.

Mr. and Mrs. Edwin Mordant (Virginia Stuart) returned to town on Sunday.



## AT THE THEATRES.

## Wallack's—La Boheme.

Opera in four acts; libretto adapted from "La Vie de Boheme" of Henri Murger; music by G. Puccini. Produced May 16.

Mimi	Linda Montanari
Musetta	Cleopatra Vicini
Rodolfo	Giuseppe Agostini
Marcello	Luigi Francesconi
Schaunard	Vittorio Girardi
Coline	Giovanni Scolari
Benoit	Antonio Fumagalli
Alcindoro	Algermon Asplandi
Parpignol	

The Royal Italian Opera company commenced an engagement at Wallack's last evening with the first production in New York city of Puccini's *La Boheme*. This company was organized last summer in Milan, for a season in the City of Mexico. Since then they have appeared with great success in San Francisco, and other large cities in this country.

*La Boheme* was originally produced in Italy about two years ago. The text of the libretto is derived from Henri Murger's familiar story, "La Vie de Boheme," which treats in a charming manner of the romance of Mimi and her poet lover, Rodolfo, and incidentally of Bohemian life among the artists and students of Paris. The librettists are Graciosa and Illica.

The music is of the modern Italian school, which has been palpably influenced by Richard Wagner. The orchestration is very effective. The music of the serious portion of the opera is of a passionate order, which won frequent and enthusiastic applause from the audience last evening. The role of Mimi was sung by Linda Montanari, who, barring a tendency to sing flat at times, acquitted herself with satisfactory results.

Giuseppe Agostini proved himself an excellent singer, and sang and acted the tenor role of Rodolfo with splendid effect. Cleopatra Vicini made the most of the part of the coquette Musetta, and Luigi Francesconi and Vittorio Girardi were also seen and heard to advantage as Marcello and Schaunard respectively. The other members of the cast, as well as the chorus, all gave satisfaction.

On Wednesday evening, *La Favorita* on Thursday evening, *I Pagliacci* and *Cavalleria Rusticana* on Friday evening and at the Saturday matinee. *La Boheme* will be repeated on Saturday evening.

## Empire—The Scenario.

Play in three acts by Mrs. Ethel Watts Mumford. Produced May 10.

Valo Hernandez	F. F. Mackay
Henriques	W. H. Thompson
Antonio	Vincent Serrano
Marcel Latour Nauban	Walter Hale
Monsieur Godet	Albert E. Storer
The Author	Charles Stuart Cushman
A Mexican	Burr McIntosh
Margaret	Annie Russell
Elise	Francis Duff
The Ingenue	Rose Le Moine

A crude, unnatural play called *The Scenario* had a trial production at the Empire Theatre last Tuesday afternoon. Thanks to the painstaking efforts of an excellent cast, the play was received leniently by an audience composed chiefly of friends of Annie Russell. The production was Miss Russell's own venture.

The scenario told the story of a remarkable young woman who kills her disreputable husband and elopes with a man equally profligate and cowardly. She goes to Paris, and eventually becomes the most famous actress of the Parisian stage. Her path is one of roses, fortune smiles upon her, and, barring the importunity of her racial lover, she leads a life of supreme happiness. But retribution is slowly but surely overtaking the murderer in the person of a shabby old man with a ponderous manuscript. He is the father of the man she killed, and when she consents to listen to the "scenario" of his play, she is forced to hear him relate with great minuteness the details of her crime. Before he can enjoy his long-anticipated revenge the actress expires of heart disease.

Actors who wish to develop their talent and broaden the scope of their art should be commended in no uncertain terms. Miss Russell deserves admiration and praise for her courageous endeavor to prove herself the mistress of an art that calls for the display of intense emotion and great dramatic power. If she failed to prove herself possessed of the essential characteristics of an emotional actress—such as originality, force, and the power to move her listeners—her voice seemed indistinct, and her reading of dramatic lines ineffective, it only goes to show that the temperament and methods of an actress skilled in pathetic comedy are inadequate when used to portray a character of emotional scope. Miss Russell is not an emotional actress. Her acting in this play was curiously conventional and even old-fashioned. Her conception of the character was commonplace. Miss Russell is admirable in her line of work. She would have many equals and many superiors were she to persevere in her attempt to become an emotional actress.

There was some genuinely good acting by W. H. Thompson and Frank F. Mackay that held the attention of the house. Mr. Thompson impersonated the Mexican "greaser" who perished at the end of the first act. Mr. Mackay was the old father who sought to revenge his son's death in true Mexican style by terrorizing his victim before killing him. The acting of these two veterans was an artistic treat.

## Herald Square—Pink Dominoes.

The new Herald Square Theatre Stock company made its bow last evening before a large audience, whose hearty applause seemed to augur well for Frank Mordant and Will J. Block's experiment of a stock company in Broadway. The production was moved down from the Columbus Theatre, and so were nearly all of the cast, whose work at the Harlem house was reviewed last week in these columns.

Louis Massen replaced Edgar L. Davenport as Sir Percy Wagstaffe, and Elsie Gerson assumed the role of Mrs. Tubbs, played last week by Mrs. Mary E. Barker. Charlotte Crane and William Herbert were the other new members, and the work of each was heartily approved.

Amelia Bingham made a hit again as Lady Maggie Wagstaffe. Una Abell was once more a bewitching Rebecca, William Seymour scored heavily as Joskin Tubbs, Edward S. Abeles was admirable as Henry, and Robert McWade, Jr., gave an excellent character sketch as Brisket. The lesser roles were as capably played as they were in Harlem.

The familiar farce went with great dash and vim, and the mounting was thoroughly excellent.

A Summer scale of popular prices, with \$1 at the top, has been introduced, and it is the belief of the management that there is a field for a downtown stock venture at such figures. Similar companies have succeeded in other cities, and the excellence of last evening's offering should

assure the prosperity of the enterprise if it turns out that New York wants a first-class Summer stock company.

## People's—A Spy of Spain.

Manager A. H. Sheldon, of the People's Theatre, with an eye to the present wants of the public, offered his patrons this week another war drama, *The Spy of Spain*, by Willis Arden, which had its initial performance last night.

Evidently born since the war excitement began, the play was loosely written, and showed many signs of hasty construction. However, it met the popular demand and had a wildly enthusiastic reception. The scenes are laid in the camp of the American army in Cuba, in a Havana prison, in the Captain-General's palace, and at a Spanish block house, apparently an important strategic point, as with its capture the war is won and the play ended.

Of the cast, James C. Mitchell, in the leading role, did the best work, and also staged the play. The audience, too patriotic to be critical, applauded liberally all the other members of the company, which included Elizabeth Hunt, Laura Loraine, James L. Carhart, Nell Grey, Robert Gaillard, Willis Arden, the author; Charles Simon, Edgar Field, Alfred Moore, John Elmer, Eugene Neville, and Jefferson Osbourne. David Higgins in *A Union Soldier* is underlined.

## Columbus—Diplomacy.

Mordant and Block's Stock company at the Columbus Theatre continues popular with Harlem thespians and the usual large audience turned out last evening to witness the performance of *Diplomacy*. The production was made with the same thoroughness that has characterized the other offerings by this company.

Blanche Walsh made her first appearance with the stock company in the role of Zickie, made famous by Rose Coghlan. Her performance was marked by a dramatic strength and vigor that carried the interest of the audience to the end.

Edgar L. Davenport played Henri Beaudier with dignity and reserved power. Aubrey Boncanti also was seen for the first time and made a satisfactory Julian. Lilla Vane was an attractive Dora. Frank Mordant and Fraser Coulter as Baron Stein and Count Orloff, respectively, gave finished and artistic performances.

Elizabeth Holloway as the Marquise and Marion Abbott as Lady Fairfax were pleasing. Other roles were well handled by Percy Bowles, Theodore De Vera, J. W. Heinemann, George S. Stevens, and Mena Ring.

A Celebrated Case will be produced by the company next week.

## American—Fra Diavolo.

The Castle Square Opera company scored another success last evening in a splendid production of Anber's opera, *Fra Diavolo*. As is usual with this organization, the opera was put on with the greatest care, and a full house testified its approval by loud applause and frequent encores.

Edith Mason was in excellent voice and sang the role of Zerlina exquisitely. Her acting was characterized by refinement, and she made a decidedly favorable impression. Thomas H. Perme displayed considerable force and a good voice as the brigand, William Wolff was excellent as Beppo, and Frank Bonney, Arthur Woolley, Beadie Fairbairn, Gertrude Blanche, Jay C. Taylor, J. G. Gibson, and the others distinguished themselves.

The chorus was excellent, as usual, and the new and pretty scenery left nothing to be desired.

## Star—The Bohemian Girl.

The American Opera company, for the second week of its season at the Star Theatre, presented Balfe's tuneful and ever popular opera, *The Bohemian Girl*. The house was packed, and the audience most demonstrative.

The opera was presented in a manner fully equal to the standard set last week. Fanny D. Hall as Arline, James B. Bradley as Thaddeus, James H. Jones as Florestan, J. W. Kingsley as Devilshoof, and Henry Vogel as Count Arnheim, were applauded frequently, while minor roles received good attention from Charles Milo, Carrie Godfrey, and Sadie Miner. The chorus showed improvement over its work last week.

Georgia Bryton did her clever specialty after the second act and made a strong hit. Elizabeth de Yaulus was also seen in graceful dances.

Olivette will be the next bill.

## Grand—The Man from Mexico.

Smyth and Rice's company, headed by Willie Collier, came back to town last evening, and presented H. A. Du Bouche's merry farce, *The Man from Mexico*, before a large audience at the Grand. Mr. Collier as the unfortunate Fitzhugh, the victim of so many untoward circumstances, kept the house in a state of hilarity. This excellent comedian has never found a role so well adapted to exploit his peculiarly droll sort of drollery, nor has his clever wife, Louise Allen, ever been cast more happily than as the perturbed Mrs. Fitzhugh. The play had the advantage of the original mounting, and a very capable cast including Maclyn Arbuckle, Charles Mason, Dan Mason, George W. Parsons, Phil H. Ryley, M. L. Hecker, L. J. Sheehan, Richie Hawkins, Eugene Jella, Nita Allen, Caroline Elberta, and Catherine Mulkins.

## At Other Houses.

BJOU.—The Tarrytown Widow flirts merrily on. Last evening was Bachelors' Night, and to-morrow Widows' Night will be celebrated.

DALY'S.—The Circus Girl continues to delight well filled houses.

MANHATTAN.—Business is undiminished here, where "Way Down East" continues its long run.

FIFTH AVENUE.—Mrs. Fiske's success at this theatre in *Love Finds the Way* and *A Bit of Old Chelsea* continues with no sign of abatement. Her large audiences are composed of the very best class of metropolitan lovers of the theatre.

BROADWAY.—The revival of the Isle of Champagne, with Thomas Q. Seabrooke in the leading role, that was announced for last night, was postponed until to-morrow (Wednesday) evening.

METROPOLITAN.—The Secret Enemy is the attraction here.

ACADEMY OF MUSIC.—The elaborate revival of *Shenandoah* is announced for this (Tuesday) evening.

METROPOLITAN OPERA HOUSE.—The first public gambol of the Lambs was enjoyed at this house last night.

Other bills are: Empire, His Honor, the Mayor; Fourteenth Street, The Man-of-War's Man; Garrick, The Little Minister; Garden, The First Violin; Harlem Opera House, An American Citizen; Knickerbocker, The Bride Elect; Lyceum, The Moth and the Flame.

## SUPERFICIAL PATRIOTISM.

According to Brooklyn *Life*, a scene is enacted nightly in one of the theatres across the Bridge, which shows the facility of the manager to take advantage of the patriotic feeling now abroad for advertising purposes. Between acts one and two a drop curtain made of two large American flags is lowered, and from each wing a super puts a small flag through and waves it up and down, while the orchestra plays "The Star Spangled Banner." On this, the manager, who occupies the left hand lower box, rises impressively and looks at the audience as much as to say: "See how patriotic I am! Can you remain seated when such a spectacle is presented?"

## BERNARD IS UNDECIDED.

Sam Bernard is in a quandary. He was supposed to be making preparations for a starring tour next season in *The Marquis of Michigan*, but it appears now that he has signed no contract to that effect, but has simply given his word to H. B. Sira. Weber and Fields have offered him a large increase in salary if he will remain in their stock company, and he is inclined to accept it, if he can obtain his release from the other agreement.

L. C. Teller, manager of Weber and Fields, in the absence of Mr. Bernard, said: "I know that Bernard has signed no contract, and I am pretty sure that he will be with us next season."

## ITS EFFECT IN CHICAGO.

Thirty years ago when Chicago's population was only 200,000, there were five first-class theatres there in prosperous operation. To-day, with a population of nearly 2,000,000, the city has but three theatres devoted to amusements of the first class. The reasons for this state of affairs are obvious. The blight that kills competition and destroys enterprise has gotten in its work in Chicago.

## ACTORS' FUND ANNUAL MEETING.

Tickets for the annual meeting of the Actors' Fund may be secured by members in good standing on application at the Fund's rooms on West Twenty-eighth Street. The meeting will be held June 7 at 11 A. M., at Hoyt's Theatre. Officers will be elected for the coming year, and the regular business of the annual meeting transacted.

## ENGAGEMENTS.

Archie Boyd, for "Way Down East," replacing Burr McIntosh, who may soon produce his own play, College Days.

Jeannie Winston, for the Summer Opera company at the Philadelphia Auditorium.

Eugene Sweetland, for Jacob Litt's production of *Shenandoah*.

W. T. Carleton, for the Summer opera company at the Harlem Opera House.

Joe Cawthorn has signed with Frank L. Perley as principal comedian with Alice Nielsen's company.

For the revival of *Shenandoah*, by the Grand Opera House Stock company, of Philadelphia, at the Academy of Music on May 17, George C. Staley, B. F. Horning, True S. James, Harry Allen, Charles Brandt, George Wessels, Neil Florence, W. F. Stone, Mary Shaw, Isabelle Evesson, Frances Gale, Carina Jordan, Gertrude Quinlan, and Sadie Connolly.

Nella Bergen, for Sousa's spectacle, *The Trooping of the Colors*.

The company to present *The White Squadron* at the Grand Opera House next week will include Robert Hillard, William Harcourt, Theodore Hamilton, Charles Bowser, Elmer Grandin, May Wheeler, Annie Haines, Katie Pearson, Louis Haines, Pierce Kingsley, and Joseph Totten.

## COMPANIES CLOSING.

James O'Neill, at Duluth, Minn., on May 7.

Anna Held, at Baltimore, on May 14.

James J. Corbett, in *A Naval Cadet*, at Denver, Col., on May 14.

The Rays, at Minneapolis, on May 21.

Rice's Comedians, under direction of George Peck, will close a successful season on May 21.

A. Q. Scammon's *Real Widow Brown* company closed at Sing Sing, N. Y., on April 25, after a prosperous season, and will open again in August.

Agnes Herndon, on May 7.

Willie Collier will close his season this week at the Grand Opera House. Mr. Collier will then join the Lambs for their proposed "gamboling" tour.

Northern Lights, at Newark, N. J., on May 14.

Frank Daniels, at Washington, D. C., on May 14.

McFadden's Flats has closed a remarkably successful season of thirty-seven weeks.

The Columbia Opera Company, at Donaldsonville, La., on May 18, after a year and a half of consecutive playing, to reopen in August.

The Corse Payton company and the Corse Payton Stock company will close on June 4 their seasons of forty-four weeks each.

John Drew, on May 21.

The Walnut Street Theatre, Cincinnati, on May 14.

J. E. Poole, at Annapolis, Md. It is said that Mr. Poole will leave the stage.

## MUSICAL NOTES.

Walter Damrosch's formal resignation from the conductorship of the New York Symphony Society was made recently, and regretfully accepted. Mr. Damrosch wrote: "My reasons are, primarily, that for a year, at least, I desire to withdraw from public life, as far as possible, to enable me to devote myself more than heretofore to musical composition; and also that the engagements of the New York Symphony Orchestra with Charles A. Ellis (my successor in opera) will prevent it in the coming season from co-operating at the six regular afternoon and evening concerts of the Symphony Society, because the opera engagements of Mr. Ellis will be in Philadelphia, Boston, Chicago, etc., and not in New York."

The New York Philharmonic Society met last week and elected Emil Paer to succeed the late Anton Seidl as conductor. Walter Damrosch and Frank Van Der Stucken were also candidates for the position. The other officers of the society were re-elected, as follows: President, E. Francis Hyde; Vice-President, Richard Arnold; Secretary, August Roebelen; Treasurer, Josef Hofmann.

Josef Hofmann gave what was announced as his farewell recital at Carnegie Hall, on Saturday.

## REFLECTIONS.

The story printed in a morning paper yesterday in which it was stated that Pousse Cafe would be produced at Brighton Beach during July and August was declared untrue by Manager L. C. Teller last evening.

Fred Hawthorne, formerly business-manager of *A Big Heart*, has been confined to his home for two weeks, suffering from nervous prostration.

One of the best methods to let managers know that you are open for engagement is a personal card in *THE MIRROR*. A ten-line card, about three-quarters of an inch, costs \$2.50 for a month.

James J. Armstrong, the well-known vaudeville agent, was tendered a testimonial on Sunday evening last at the Star Theatre. It was successful in every way. Jo Paige Smith managed the stage.

The efforts to explain and excuse the taking off of His Honor, the Mayor, the last of this week at the Empire Theatre are amusing. A failure needs no explanation or excuse. It has been gravely stated by the press agent (first) that Mr. Crane would withdraw the piece in spite of its great success and in spite of Charles Frohman's cabled prayers for its continuance, and (second) that Mr. Crane would be unable to prolong his engagement, owing to the fact that he is obliged to fulfill a contract to go on tour with the Lambs' Club.

This year's crop of American plays in London has not made the impression that *Secret Service* made a year ago. The Belle of New York is meeting with popular support, as farce and catchy music have a large clientele there. Mr. Gillette's success in *Secret Service* has saved Too Much Johnson, at the Garrick, from positive failure.

Fred Peel has contracted with Robert Donnelly for a farce-comedy, as yet unnamed, that Mr. Donnelly is now writing, and will put it on the road next season with a top notch company.

Lincoln J. Carter writes that he will produce next season his new play, *Remember the Maine*, with the most elaborate effects he has ever attempted. Mr. Carter will also present next season Hal Reid's new play, *Among the Moonshiners*, with Mr. Reid in the cast. The title, *Remember the Maine*, was entered for copyright on April 13, by Edwin Barbour and Albert Elery Berg.

At a meeting of the directors of the Abbey, Schoeffel, and Grau company, Limited, held last week, a resolution was adopted authorizing the sale and transfer of the Tremont Theatre property, in Boston, to the Tremont Theatre Amusement company.

John Fitzsimons, who has been ill for over a month with a severe attack of sciatica, has almost entirely recovered his health.

Martha Morton, Al. Canby, L. M. Ruben, Mr. and Mrs. Augustus Cramer, Anna Buckley, and Helen Buckley sailed for Europe on Saturday. Reginald De Koven will sail this week.

Hilda Clark will go to Europe after the season of *The Bride Elect*.

Albert Warren Scott, advertising agent of the Grand Theatre, Boston, and Grace Evelyn Leadbetter were married in Boston on May 8.

Mark Sullivan is again in town, after a successful season.

Minnie Methot, a concert singer of note, will make her operatic debut with the Steindorff Opera company in *The Beggar Student*, at the Harlem Opera House, next week, alternating as prima donna with Belle Thorne. W. T. Carleton has also been specially engaged for the company. Dainty boxes of ice cream will be distributed on the opening night.

Annie Clarke and Olive Oliver have been engaged as members of the stock company which is to open at the Herald Square Theatre next week.

Ada Lewis, Eddie Girard, and Adele Ritchie will appear in the new review at Koster and Bial's.

## LETTER TO THE EDITOR.

## A DESERVED TRIBUTE.

BROOKLYN, May 9, 1898.

To the Editor of *The Dramatic Mirror*:

SIR.—On April 22 last a gifted artist and noble woman died, after a few hours' illness. It is inexpressibly shocking to think that in these times of cheap and fragrant notoriety so great an artist and so true a woman can end her career without a word of comment (so far as I have been able to see) by the public press. It is but a few years since she retired from the stage, which during more than a quarter of a century had been brightened by her genius and purified by her spotless womanhood. I am unequal and unequipped for the task, but surely among the hundreds of our profession who knew and admired this gifted artist and true woman, there will be one qualified to pay a fitting tribute to the character and career of Charlotte Thompson Rogers, who, during her day and generation, brightened and dignified the stage, and, better still, honored and ennobled the relations of wife and motherhood.

MILTON NOBLES.

[The foregoing letter was received too late for publication in last week's *MIRROR*, which exclusively published the news of the death of Charlotte Thompson and an appreciative account of her professional career.—ED. *MIRROR*.]

## OF INTEREST TO NOVELTY SEEKERS.

There is such a scramble among the managers of theatres and theatrical companies for attractive novelties, especially during the Summer, that any suggestion in this direction always receives a hearty welcome. *THE MIRROR* commends to the attention of its readers the very attractive and complete line of goods carried by Messrs. J. B. Colt Company, who have recently moved into the theatre district and are at Nos. 3 to 7 West Twenty-ninth Street, New York. This well-known house has made a careful study of the requirements for the most effective and economical stage lighting, and many of the leading theatres throughout the country are extensive users of their electric lamps. They have within a few months perfected their critereoscope diving picture machine, which may be attached to their electric stereopticon in a few seconds, enabling the use of the ordinary lantern slides and the ever fascinating living pictures with hardly a perceptible break. The Colt Company have collected a very complete set of up-to-date war views, naval vessels, portraits of officers, and scenes in Cuba and the Philippine Islands. Visitors to their show rooms may be assured of a profitable visit.

## A JOLLY PARTY.

Keller and Curran report that time is filling rapidly for their musical comedy, *A Jolly Party*, which will be produced early in September. William S. Keller, who this season starred in *Town Topics* with World and Mack, is the author of *A Jolly Party*, and will be seen in the leading comedy role. The piece is said to be entirely original in dialogue and situations, and everything will be done, so far as bright and catchy music, elaborate costumes, clever specialties, pretty girls, and funny comedians are concerned, to make it one of the successes of the coming season. The company will number twenty people. Special printing, together with novel advertising ideas, will be utilized. Harry W. Young, who for years was identified with David Henderson's productions, will look after the business interests of the enterprise.



## THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

It is difficult to find a young actor who can play a romantic leading role, a light comedy part, and a polished villain equally well. J.



Henry Kolker, whose portrait is shown here, possesses such versatility, as is proven by his success with the Salisbury Stock company at Buffalo, Syracuse, and Rochester this season.

Mr. Kolker has appeared as Captain Swift, Christopher, Jr., Dick in The Charity Ball, Matthew Culver in The Wife Hanby in A Social Highwayman, Baron Hartfelt in Jim the Penman, Pierson in The District Attorney, and Sangfroid in Delicate Ground, and has won distinct success in each of these widely different characters.

Mr. Kolker will be remembered as the Guide-rin in Margaret Mather's production of Cymbeline at Wallack's Theatre last season.

De Witt Clinton, leading man of the Eastern Heart of Chicago company, has signed with David Henderson for the Great Northern Stock company, at Chicago, during the Summer.

Walter Clarke Bellows has resigned as stage-director of the Henderson Stock company at the Great Northern Theatre, Chicago, his successor being Frank Thompson.

Henry Brinsley, Will F. Granger, John Fowler, Anita Hendrie, and Rive D'Arcy are new members of the Sackett Stock company, at the Academy of Music, Jersey City.

Managers Belasco and Thall, of the Alcazar Theatre, San Francisco, have decided to give a series of afternoon performances of the plays of Ibsen and of Masterlinck. The dramas to be presented include A Doll's House, Pillars of Society, Hedda Gabler, Ghost Walks, The In-truder, The Blind, and The Seven Princesses. S. L. Ackerman, a well-known society man of San Francisco, has been engaged to stage the productions.

Manager Charles Benedict, of the Van Curler Opera House, Schenectady, N. Y., has engaged for a Summer stock season a company consisting of Kendal Weston, Osborne Searle, George Mack, Thomas Whitting, C. John Alden, Percy Sage, Billiard Fleming, Charles F. Russell, William McPeck, Emily Wakeman, Caroline Cook, Lillian Brainard, Julia Dean, and Francis Desmond. The company will open on May 23. Rosedale, Moths, The Crust of Society, Battery B, and The Ironmaster will be presented, besides several new plays. Other cities will probably be played following Schenectady. Alberta Gallatin will be the leading woman of this organization, which will be known as the Weston-Gallatin company, but she will not join it until the close of her engagement with Mrs. Fluke.

The testimonial performance of Hamlet tendered Lawrence Hanley by the stock company at the Imperial Theatre, St. Louis, May 9, was a pronounced success. Nellie Reed played Ophelia, and William Redmond, Beaumont Smith, and the rest of the company were in the cast.

Mrs. Selby Tapscott has been engaged for the Academy Stock company, at Rochester, N. Y., opening as the Countess Dombrowska in The Clemenceau Case.

The Grand Opera House Stock company, Pittsburg, presented The New South last week. Nothing presented this season has fitted the individual capabilities of the different members of the company so well as this. Walter Edwards was particularly well cast. Lizzie Hudson Collier was given an excellent opportunity. Laura Almonino, Thomas Ross, W. A. Whitecar, Jessie Isett, and Hugh Ward all did excellent work. This week Caste and Friends are the bill, with James E. Wilson in the cast.

The Ralph E. Cummings Stock company will doubtless remain at the Lyceum Theatre, Detroit, for the entire Summer, the business up to date warranting this prediction. The past week Arabian Nights was presented, with a curtain-raiser entitled The Charms of Music, and Mr. Cummings reports that the house was entirely sold out before the doors were opened at any of the evening performances. The bill for the present week is All the Comforts of Home. Edmund Day, who has just closed the season with the Meiffert Stock company, Louisville, has joined Mr. Cummings at Detroit, and will remain with him permanently.

The last weeks of the season at the Theatre Francaise, Montreal, are as successful as any since the house opened under the management of W. E. Phillips. A double bill was presented last week. The Kitchen Belle was put on first, with Harry Mack, Thomas J. McOrano, John Smiley, Dorra Norman, and Florence Roberts in the cast. It was followed by Sydney Grundy's famous comedy, Snowball, which was played by Harrington Reynolds, Francis Byrne, Walton

Townsend, L. C. O'Brien, Katherine Angus, Edith Vaughn, and Nellie Callahan. The work of Harrington Reynolds as Felix Featherstone was extremely clever, and has called forth much praise. Miss Angus played Arabella Featherstone, and was extremely bright and clever. The vaudeville bill was headed by Johnstone Bennett in American Types. This week The Butterflies is presented for the first time in Canada. The house will close May 28. As in a Looking Glass probably will be the last bill. Most of the members of the stock company will remain a week in Montreal before leaving for New York. Thomas J. McOrano will sail from New York, June 4 for Europe. Harry Mack will hurry to New York to look after his vaudeville interests. Manager Phillips expects to go to New York for a few days immediately upon the close of the season. He will then return to prepare the house for '98-'99.

Louis Massen, Effie Germon, William Herbert, and Charlotte Crane have signed with the Herald Square and Columbus Theatre Stock companies.

James O. Barrows has started rehearsals of his stock company, which will begin its season at the Columbia Theatre, Washington, the last week in May, with Held by the Enemy.

Slings Sinnera, a new matrimonial comedy by Howard P. Taylor, will be elaborately produced at the Peak's Island Theatre under the direction of Byron Douglas, the lessee.

Josephine Brittain is organizing a cycling club of professionals for a tour of the Hudson River towns. The agent will travel on his wheel one week ahead and arrange for performances in all towns between this city and Catskill.

Sam Edwards left town May 12 to join the Frawley Stock for the Summer.

R. L. Giffen, the enterprising Denver manager, is in town engaging a company for Manhattan Beach, in that city. The company will be exceptionally strong, and the plays contemplated for production are the best.

Walter Edwards, George R. Edison, and Daisy Lovering have been engaged for the Stock company at Elitch's Garden, Denver, Col., the season of which will open May 30.

Eleanor Browning, for the past season leading woman with The Cherry Pickers, will go to Washington this week to join the Summer Stock.

Valerie Bergere has been re-engaged for the Girard Avenue Stock, Philadelphia.

W. S. Harkins' Stock company left town May 15. They will play at Yarmouth, Nova Scotia, en route to Halifax and St. John.

Walter Clarke Bellows has joined the Salisbury Stock company, in Milwaukee, as stage director. Mr. Bellows' reputation as a stage-manager is so well established that his services are in constant demand.

Emma Maddern, Valerie Bergere, E. M. Bell, and Edwin Middleton have been re-engaged for next season by Manager Charles Durban, of the Girard Avenue Theatre Stock company, Philadelphia.

Edward M. Bell and Robert G. Wilson, of the Girard Avenue Theatre Stock company, Philadelphia, that closed its season last Saturday, have been engaged for a twelve weeks' season with the Frawley company.

H. A. Weaver, of the McKee Rankin Stock company, who was obliged to leave the company on account of illness, and has been under the doctor's care at the residence of his daughter, Mrs. Horace McVicker, has rejoined the company.

The players engaged for Edwin Thanbouser's Stock company, at Atlanta, Ga., are Edith Evelyn, Gretchen Lyons, Josephine Lovett, Ada Levick, Nan Miffin, Agnes Newton, Joseph Kilgour, Lucius Henderson, Edwin Thanbouser, Frank B. Hatch, Ben Johnson, Wilson Hummel, and Thomas J. Myers. The company will leave for Atlanta May 17, and rehearse up to the opening date, May 30.

The Beryl Hope company inaugurated its season of four weeks at the Russell Theatre, Ottawa, under the most favorable auspices. The theatre was crowded with Ottawa's best people, including fully nine-tenths of the members of the Canadian Parliament, with their wives and families. What happened to Jones was the hit and scored an immense hit.

Mary Sanders being ill, Olive Tremaine played the part of Beleana Kicker in Blue Jeans, with the Castle Square Theatre Stock company, at Boston, last week, and was highly praised for her effective work.

Joseph Arthur spent a week in Boston superintending the rehearsals of Blue Jeans at the Castle Square Theatre. The play crowded the large theatre to the doors. Mr. Arthur let his play only once previously to a stock house.

The season of Albion's Lyceum Theatre Stock company, Baltimore, Md., closed May 14, having run thirty-three weeks, opening September 21. The company have been employed continuously, with the exception of one week, when Richard Mansfield played a very successful engagement. The plays presented were Nancy and Co., Captain Swift, All the Comforts of Home, The Ironmaster, Trenton, Dr. Bill, Jim the Penman, The Butterflies, Caste, The Wife, Delicate Ground, The Snowball, The Bauble Shop, Lady Bonifant, The Amazons, The Charity Ball, Christopher, Jr., Diplomacy, A Night Off, Sweet Lavender, A Scrap of Paper, Men and Women, One of Our Girls, Camille, The Gray Mare, The Lost Paradise, The Banker's Daughter, East Lynne, Young Mrs. Winthrop, Tribes, Held by the Enemy, The Masked Ball, Alabama, and The Lottery of Love. At the expiration of each fifty performances souvenirs were distributed, and last Saturday the two hundred and fiftieth performance was celebrated with beautiful souvenir spoons. The season has been remarkably successful. Every play has been produced with new scenery,

and every detail carefully watched by Mr. Albion's able stage manager, Percy Winter.

The company was composed as follows: William Harcourt, John Flood, John W. Albion, Jr., Scott Cooper, John Craven, Percy Winter, Walter Collier, James J. Skelly, Thomas Slater, Kenine Kennark, Beth Franklin, Adele Block, Leonora Bradley, Carrie Wulfert, and Alberta Hume.

The company will continue next season with almost the same personnel, opening about Sept. 28.

Grace Reals, formerly of The Bostonians and Daniel Frohman's Lyceum company, has been engaged by William Courtleigh for leading business with his Summer Stock company at Bay City and Saginaw, Mich.

Charles T. Salisbury Stock company closed its regular season at the Bastable Theatre, Syracuse, on May 7. All of the members of the company, including Frances Drake, Eleanor Carey, Jane Holly, Inez Olney, Meersa Kolker, Sheridan, Tyrann, Gerak, and Redmond, received curtain-calls. Frances Drake closed her season in Syracuse, while some of the others, went to Rochester for an engagement of four weeks. This company has by hard work and artistic performances gained the confidence of Syracuse theatre patrons, having played to the largest business ever known in this section of the State. Manager Shubert has organized a stock company to open in Utica, and will no doubt form another to play an entire season here.

At the close of her engagement with the King Stock company, Frances Newhall will join the Emery and Ma-on stock for the Summer season.

## OUT OF GERRY'S JURISDICTION.

On May 10, Ethel and Elsie Shaw, the twin daughters of Alice Shaw, the famous whistler, celebrated their sixteenth birthday. This anniversary is of more than ordinary interest to the girls and their mother, as it marks their attainment of the age at which they can appear in New York city without interference from Gerry. Mrs. Shaw's act will hereafter finish with character dances by her daughters, which add a delightful feature to the entertainment. Mrs. Shaw is now with the Baldwin-Melville Stock company, at Tootle's Theatre, St. Joseph, Mo., and is making a great success there.

## EDWIN FORREST LODGE ELECTION.

The annual election of Edwin Forrest Lodge No. 2, Actor's Order of Friendship, was held on Sunday, a very large number of members being present. The following were elected: Milton Nobles, President; William F. Borroughs, Vice-President; Frank Sanger, Treasurer; J. J. Spier, re-elected Secretary; Augustus Pitou, Antonio Pastor, Edwin Knowles, W. A. Brady, and Adolph Bernard, Trustees. The lodge is in the best condition, both pecuniarily and in point of membership, that it has been for five years.

## MANAGER WAITE'S NEW OFFICES.

James R. Waite has leased the office in the Knickerbocker Theatre Building, 1402 Broadway, formerly occupied by the late Alexander Herrmann, and the space next to it, giving an entrance from the main hall next the elevator. The business for the three dramatic companies and the opera company for next season will be done here under direction of Lee Sterrett. Mr. Waite has closed his dramatic companies, but the opera company will continue all Summer.

## FALSE REPORTS.

False reports regarding John Webster's illness have appeared in several daily newspapers. Last week one rumor had it that he was dying. Mr. Webster telegraphed The Mirror yesterday from the Highlands of the Neversink, where he is living, as follows: "Please deny statement in the World that I have Bright's disease. I am simply troubled with ulcerated teeth."

## SAID TO THE MIRROR.

WILL J. DONNELLY: "It is reported that Joe Flynn in McGinty the Sport stranded at Dickinson, N. Dak. This I wish to contradict. The company has not disbanded, and has no intention of so doing. It played Butte, Mont., April 25-30, to the banner week of the season, and will continue its tour as contemplated until July 4, closing at Omaha."

OSCAR HAMMERSTEIN: "I have no intention of putting on a Cuban drama at the Lyric Theatre. My son went over to Philadelphia to see Miron Leffingwell's play, and he reported favorably on it. But I decided that a melodrama is not the right style of entertainment for a house like the Lyric."

VALENTINE KENNEDY: "E. H. Sothern will, as usual, open his next annual season in this city at the Lyceum Theatre. In all probability Mr. Sothern's first play will be Anthony Hope's The Adventures of Lady Ursula. Wherever we have produced the play this season it has made a most excellent impression."

FANNIE DENHAM ROUSE: "I wish to thank the many managers who have offered engagements through my card in The Mirror."

L. J. RODRIGUEZ: "The Three Sisters Hawthorne state to their friends in the profession that the reason they shall not make their tour in this country the coming season, as advertised, is the failure on the part of the writer of the play they expected to use to finish the play as contracted for."

MONTY THOMPSON: "For next season's tour of the Bennett-Moulton Stock company I have secured Sidney Ellis' Bonnie Scotland and several other plays."

C. P. FLOCKTON: "The present revival of patriotic plays throughout the country stimulates retrospection in the old generation of actors. I recall playing in England in a melodrama called The Spanish Armada. It enlisted Sir Francis Drake, who was the Dewey of his day."

AUBREY BOUCICAULT: "Kindly explain that I have not been engaged as a member of the Columbus Theatre Stock company, but as sole leading man of the Herald Square Theatre Stock company."

J. J. SPIES: "I find that The Spooners playing East are not playing Forgiveness, and in justice to them I send this notice."

FRED DU BOIS: "Advices from Mr. Belasco and Mr. Roeder estimate that the run of The Heart of Maryland in London will extend through July. Mr. Belasco is anxious to return in order to arrange for next year's tour of the play. No successor to Mrs. Carter has yet been secured. Mrs. Carter will not go into the English provinces with the play, but will return to study her new part in Mr. Belasco's next production."

## GOSSIP OF THE TOWN.



Leander Blanden, whose latest portrait appears above, has just closed at Baltimore a highly successful season as leading man with Cuba's Vow. In the role of the heroic young naval lieutenant he won the hearty praise of the press and the enthusiastic approval of the public. Next season Mr. Blanden hopes to devote his attention to stock work, a line in which he has given many admirable impersonations and has met with distinguished success. He will spend the Summer in Western Pennsylvania.

One of the best methods to let managers know that you are open for engagement is a personal card in The Mirror. A ten-line card, about three-quarters of an inch, costs \$3.50 for a month.

Charles R. Bugbee, who successfully piloted the Western A Boy Wanted company for Blaney and Vance last season, will act in a similar capacity for Mr. Blaney's next production, A Female Drummer, to open at the Park Theatre, Boston, in September, for a run of six weeks.

Victor De Lacey has been left a considerable fortune by his aunt, Madame Saglien, who died lately in Aix-les-Bains. Mr. De Lacey will sail for France in a few days.

D. Frank Dodge, of the Herald Square Theatre, has completed models for an elaborate production of Blaney's A Female Drummer.

Jennie Holman, who has been unable to play regularly for the past three years, has entirely regained her health. She will go out next season, under management of Otto H. Krause, in a new romantic play of Texas life. Miss Holman is spending a few weeks at Enreka Springs, Ark.

James M. Brophy was offered the part of Kervich West in the production of Shenandoah, at the Academy of Music, but was under a contract to star for six weeks, at the Grand Opera House, San Francisco, opening July 4.

Judicious advertising cannot fail of good results. Three dollars will pay for a two-line display professional card in The Mirror for thirteen weeks—your name, address, and seven words about the engagement you want.

John G. McDowell, after two weeks' rest at his home in Detroit, has rejoined Fitz and Webster's A Breezy Time for a trip to the Pacific Coast.

Rose jars were distributed last Friday at the Broadway Theatre as souvenirs of The Wedding Day, the engagement of which ended on Saturday.

Mrs. William Blake Upperman gave an enjoyable reading last Friday at the Waldorf-Astoria, assisted by Mr. and Mrs. Karl Feintinger, violinist and pianist.

John A. Stevens will produce his new play, Nobody's Fool, next October for a tour on the Eastern circuit. Meanwhile it is to be produced in England for copyright purposes.

Now is the time that engagements are made for next season. Your name in the advertising columns of The Mirror will be likely to insure an engagement. Seven dollars will pay for a half-inch personal card for three months.

R. L. Giffen arrived from Denver on Friday. He is engaging a company for his stock season at Manhattan Beach, in that city.

James Forbes, who went to Chicago to do special press work for Beside the Bonnie Brier Bush, has returned to New York.

Mrs. J. T. Huntley conducts the Harbor Island House, at Mamaronock, which was established by her late husband, once well known as a minstrel. The hotel is delightfully situated, and is especially convenient to those who wish to be near the city during the Summer.

June, July, and August are the best months to keep your professional card in The Mirror. A one-inch card, giving name, line of business, and address, costs but \$14 for thirteen insertions.

Wilton Lackaye charges that a novel effect in the duel scene of Sayre's Charles O Malley has been appropriated brazenly for use in a play written for Andrew Mack.

The Conquerors has turned out to be a complete failure at the St. James Theatre, in London. The receipts are said to be wretched, and George Alexander is hastening preparations for a change of bill.

Lorin J. Howard's company will open at Henck's, in Cincinnati, on Aug. 28.

Howard and Doyle visited Indianapolis on May 13 to begin proceedings against Robert Wayne for unauthorized performances of Jim the Westerner and The Plunger. Wayne left town and the theatre was closed for the rest of the week.

The English version of Rostand's Cyrano de Bergerac, for the London Lyceum, will be made by Sydney Grundy.

Twenty-five lines, set across two columns, with your name displayed and particulars concerning your professional ability, costs \$35 for three months. Managers cannot help seeing such an advertisement, and now is the time they are looking for it.

Edward Harrigan and company arrived in this city yesterday.



# THE VAUDEVILLE STAGE

DEATH OF GUSTAV WALTER.



Gustav Walter, director of the Orpheum circuit of vaudeville theatres, died at his home in San Francisco on May 9. He was taken ill with appendicitis a few days before his death, and passed away while preparations were being made for an operation.

Mr. Walter had a remarkable career. He was the youngest of seventeen children, and was born in 1848 in the little town of Osterode, in the Harz Mountains of Germany. For generations his family had been engaged in the manufacture of leather, but the youngest of the Walters decided to change the dull routine of his family's history, so he went off to the seaport city of Bremen, with the idea of becoming a merchant. He soon grew tired of Bremen, and decided to start for America.

He obtained a position with a provision firm in New York city and remained there for some time. In 1874 he took Horace Greeley's advice and went West. Soon after his arrival in San Francisco he was engaged as head bookkeeper by a prominent carpet firm, remaining in this position for six years. During this time he was busy planning schemes for amusement enterprises, which culminated in his opening the Fountain, in the Thurlow Block on Kearney Street. His next venture was the Vienna Gardens, and later on he conducted the Wigwam with great success.

In 1886 he perfected plans for the building of the Orpheum, in which he felt he could realize his highest ambitions as an amusement caterer. The building was begun in November, 1886, and was opened on June 30, 1887, with impressive and appropriate ceremonies. For this occasion Roscoe's electric orchestra was brought all the way from Budapest, Hungary, at a cost of \$6,000. In addition to the orchestra vaudeville stars were engaged here and in Europe, and for six months the patrons of the Orpheum enjoyed the music of the electric orchestra and the turns of the vaudevillians.

The next attraction was a light opera company, headed by Helen Dugan and Harry De Lorne, which presented several comic operas, including "The Queen's Lace Handkerchief," which had a long run. Soon after this Mr. Walter gave the people of San Francisco an opportunity to hear grand opera at popular prices, by presenting the C. D. Hess company, which included Guille, Annandale, and L'Allemant. Then Mr. Walter imported three Spanish opera companies, and the first Hungarian orchestra ever brought to this country. When this orchestra had finished its engagement, Mr. Walter decided to return to vaudeville, and he had been presenting that form of entertainment up to the time of his death. Agencies were established in New York and in Europe for the purpose of securing the best available talent, and the bills presented by Mr. Walter were equal to those seen in any part of the country.

In the Fall of 1894 Mr. Walter secured the lease of the Childs Opera House, Los Angeles, changed its name to the Orpheum, and it has been a successful vaudeville theatre ever since. Theatres in Sacramento and Kansas City have since been added to the circuit, and the Columbia in St. Louis is indirectly connected with it.

Mr. Walter had great faith in vaudeville, and had very elaborate plans for a circuit which would include all the big cities of the Far West, and which would give performers very long engagements.

His end came when he was busy with plans for the future, and his loss will be keenly felt by all who have the best interests of the vaudeville branch of the profession at heart.

## THEATRES AND MUSIC HALLS.

### Tony Pastor's.

George C. Boniface and Nonna Ferner present for the first time a new sketch called "A Game of Lobby," written for them by W. L. Lockwood. The other performers are Genaro and Bailey, dancers and cake-walkers; George Evans, comedian; Carrie Scott, comedienne; Murphy and Mack, comedy duo; the Carlisle Sisters, vocalists; the Melrose Brothers, acrobats; George Austin, wire comedian; Abt and Mack, illustrated songs; Arthur Delaney, champion dog dancer; Lewis and Elliott, comedy duo; Bessie Searle, contralto; Val Vito, juggler, and Tony Pastor.

### Koster and Bial's.

The Rogers Brothers, German comedians, and Truly Shattuck, comedienne and vocalist, are playing return engagements this week. The other performers are Hector and Lauraine, grotesque acrobats; Josie De Witt, violinist; Pantzer Brothers, head-balancers; Onda, the aerial marvel; Serravallo Le Roy, illusionist; the Brothers Danm, acrobatic comedy duo, and Clara Thropp, comedienne, who is in her second week. La Beve, in which Adele Ritchie will make her reappearance, may be produced about the middle of the week.

### Proctor's.

Maggie Cline, "the Irish War Queen," in her new specialty; Milton and Doline Nobles, in "Why Walker Reformed"; The Nawns, in "A Touch of Nature," and Cushman and Holcombe, in "A Business Transaction," are the features of a bill which includes Edison's war-graph, Adelman and Lowe, xylophone experts; Carr and Jordan, travesty duo; Dixon, Bowers, and

Dixon, Rube acrobats; the Anglo-American Quartette, vocalists; Lew Randall, dancer; Florence Moore, operatic soprano; Flora Coady, wire comedienne; Hyberta Pryma, soubrette, and Lawrence Crane, the Irish magician.

### Pleasure Palace.

Alice Atherton returns to vaudeville and presents the animated watermelon shoot. Williams and Walker reappear after a long Western tour, with new songs. The others are Canfield and Carleton, comedy duo; Hines and Remington, in a new sketch by Earle Remington, called "The Road Queen"; Hughey Dougherty, the oratorical marvel; Fields and Woolley, Dutch duo; Zabelle and Vernon, comedy duo; Swift and Chase, musical comedians; Fitzgibbon Brothers, comedians; John S. Hart, juggler; Madge Fox, soubrette, and the Morellos, acrobats. Edison's war-graph remains.

### Keith's Union Square.

An exceptionally fine bill is headed by Joseph Hart and Carrie De Mar in "The Quiet Mr. Gay," and includes James Thornton, comedian; Hilda Thomas and Frank Barry in their new sketch, "Miss Ambition"; Rudinoff, the French entertainer; James B. Mackie, who makes his vaudeville debut in a short version of "Grimes' Cellar Door"; Sydney Grant and Miss Norton, comedy duo; Salerno, a European juggler, who makes his American debut; Georgia Gardner and Edgar Ely, in "A Cure for Jealousy"; Cook and Sonora, comedy duo; Adele Purvis Onri, equilibrist and juggler; Foy and Clark, comedy duo; Daly and Devere, Irish sketch team; Mat Farnan, dancer; Maxxiotta, musician, and Kline and Clifton, sketch team. The biograph, with war pictures, and the Timely Topics views are continued.

### Harlem Music Hall.

On the programme are J. K. Emmet, assisted by Anna Mortland, Al. H. Wilson, Irma Orbanany, Fanny Bloodgood, Three Rio Brothers, McBride and Goodrich, Margaret Webb, John A. West, and the Bernards.

### Weber and Fields' Music Hall.

Ponsee Cafe and The Con-Currers are in the last two weeks. The olio includes Thomas O'Brien, who is doing a single act on account of the illness of his wife; Valmore, "the instrumental man," and the Le Moyne Brothers, comedy acrobats.

### THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesque, first part, and living pictures continue. In the olio are Ramsey and Rostelle, Nellie Seymour, the French Quadrille Dancers, McNish and Cain, Alva Lemoria, Karina, and the Brothers Pontifoni.

MINER'S BOWERY.—The Broadway Girls have come to town, introducing a burlesque, An Artistic Model, and an olio presenting Ed Christie, the Darling Sisters, the Carlons, Herbert Ashley, Brooks and Brooks, Marie Richmond, Englehart and Rose, and Williams and Hood. O'Brien's International Vaudeville company follows.

THE LONDON.—Bryant and Watson's American Burlesquers, who have crowded the London before, are in for a big week. The two burlesques go with an olio offering Watson and Dupre, Bryant and Davenport, the Washburn Sisters, the Clarice Sisters, Mitchell and Love, and Tom Nolan. John L. Sullivan's company follows.

MINER'S EIGHTH AVENUE.—The Monte Carlo Girls present a burlesque, "The Vassar Girls," and the Fulton Brothers, the Swinson Sisters, Ward and Browne, Eva Swinburne, Byron and Langdon, Earl and Wilson, and Fred Roberts are in the olio.

THE OLYMPIC.—Nina Media's Operatic Burlesquers are entertaining the Harlemites.

### LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Charles Dickson presented for his second week a farce called "Jealousy," written for him by Ida and May Ward. The plot is built around the jealousy of a husband who is constantly accusing his wife of flirting with strange men. He is particularly jealous of a German youth who lives right across the street. The German calls in answer to a note from the wife, who wishes to explain that he must not do certain things which arouse the jealousy of her husband. By a well-arranged series of exits and entrances the husband is kept chasing the German all over the house until they finally meet, and matters are explained to the satisfaction of all parties. The farce was played with a briskness that kept the audience laughing all the time. Mr. Dickson played the young German with just the proper accent. He avoided the temptation to make him talk grapevine English, and his impersonation was all the more pleasing on that account. He had a good many "fat" lines, and he delivered them in a way which brought the laughs at the proper times. Gerald Griffin revealed in his part of the jealous husband, and scored a decided hit with his bursts of farce-comedy rage. A good deal of the fun of the piece depends upon this character, and if it had been poorly played the farce would have suffered. Mr. Griffin has added another to his long list of successes. Grace George, dainty and winsome, played a housemaid who has a good deal to say with great vivacity. She had a good many pert remarks to make, and every one of them scored heavily. Her impersonation of the "slavey" was a relief after the flood of character servant girls that has swept over the stage during the past season. Marion Booth played the role of the wife of the jealous man very successfully. The part of the wife is a very difficult one, but Miss Booth caught the spirit of it, and helped materially in keeping the audience amused during the progress of the play. A new sketch called "The Parson's Love," by James Clarence Harvey, was presented by C. G. Craig, Frank Losee, and Ethel Brandon. The sketch is decidedly serious in tone, but in spite of that it held the attention of the audience from beginning to end and scored a big hit. The story deals with the love of a gambler known as "The Parson" for the wife of a miner who is over fond of liquor. The Parson induces the wife to consent to elope with him, and she has gone to the place from which they are to make their escape from the camp when the Parson and the husband meet. The miner has struck luck, and he insists upon having a game of cards to win back the gold which the Parson had won from him the night before. Of course, the gambler wins every time. Finally the miner takes a gold locket containing his mother's picture from his pocket and uses it as a stake for one more game. The Parson glances at the picture, recognizes it as his own mother's picture, and sees that the miner is his own long lost brother. He con-

ceals his emotion, plays a few more hands and lets the miner win back everything. He then makes him promise to go back East at once, and stands solemnly as the curtain falls. It is a very pretty, interesting little play, and was splendidly done. The honors were equally divided between Messrs. Craig as the miner and Losee as the Parson. Miss Brandon made an excellent impression as the wife. This little sketch is out of the ordinary, and ought to enjoy a prosperous run in vaudeville. Kittie Mitchell, who was added to the bill on Monday, made her accustomed hit with her original method of reciting her songs. She revived "Martha Jane Green" by special request, and it and the others were splendidly received. Bessie Bonshill was suffering from a relaxed throat, but she managed to do very well with her songs. She is so artistic that even with a frog in her throat she is more than pleasing. Rudinoff, the French entertainer, has learned how to make bad puns since he was last seen here, and they increase the merit of his act greatly. He is very magnetic, and his versatility is remarkable. Louise Truax, who is getting to be quite a big girl, whistled very sweetly. Her patriotic medley was especially good. Evelyn Britton's voice is as deep and melodious as ever, and she was repeatedly encored. Others in the bill were Falke and Semon, the Schroder Brothers, the Casino Comedy Four, Bud Snyder, Swan and Bamard, the Tanakas, and Edward J. Boyle. The biograph had one or two new views, and the Timely Topics views were continued.

TONY PASTOR'S.—Ireland and Germany were rivals for public favor here last week, and the Nawns and the Rogers Brothers worked hard to demonstrate the superiority of one nation over the other from the fun-making point of view. The admirers of both teams gathered in large numbers, and encouraged their favorites to great exertions. The Nawns were seen in their true to life sketch of Irish-American life and scored the hit they always do. Tom Nawn's portrayal of the hodcarrier is as fine a bit of character work as there is on the stage to-day, and it is thoroughly appreciated by the patrons of vaudeville. The Rogers Brothers rattled off their fusillade of funny remarks to the constant accompaniment of laughter. They had some new war jokes and a song about "yellow" journalism, which made a big hit. Mand Caswell and Arthur Arnold were seen in a good pantomime acrobatic act in which both do some very good "stunts." George H. Adams was seen once more in "A Country Terror," assisted by Tonina and Lilly Adams and T. C. Coughling. The sketch is full of good pantomime tricks and other things. John and Bertha Gleason opened their act with a new song, and shuffled over the sand-strewn boards with their usual success. Mr. and Mrs. Larry Tooley, assisted by E. C. Brennan, appeared in a sketch which closely resembles one given at Proctor's a few weeks ago by another trio. The Morellos and their trained dogs did some very good acrobatic work. Others in the bill were the Rice Brothers, Grant and Pomphret, Mack and Elliott, Lydia Hall, and Professor Hilton with his views. Tony Pastor stirred up the enthusiasm of his audiences with some songs bearing on subjects of current interest.

PLEASURE PALACE.—Maggie Cline, wearing her skirts at a discreet half-mast length, was the star feature of the bill. She has the same magnetism and the same insinuating manner that long ago made her a pet with the lovers of good natured fun on the stage. She sang "The Transplanted Shamrock," a parody on "My Coal Black Lady" and the evergreen "McClokey," with entirely new accessories. A male quartette assisted "the Irish Queen," and for the finish of "McClokey" a dozen superns were used. A dummy dressed like a Spaniard was used pretty roughly by a sapper representing Uncle Sam, and the enthusiasm of the audience knew no bounds. Emile Gaudier was seen once more in his great horse-training act on an elevated platform. His animals are in better form than ever, and he gave a splendid performance. Genaro and Bailey made one of the biggest hits of the bill with their original dancing and cake-walking specialty. Conway and Leland made fun of their short legs, and did some excellent acrobatic work. Conway was taken ill on Wednesday, after which Leland worked alone. The Willet and Thorne Comedy company were very amusing in their personal Uptown Flat. Adelman and Lowe did some very good work on xylophones. The Reed Family were very pleasing in their seaside sketch. The war-graph had some good pictures, but it was not properly handled. Others in the bill were Carr and Jordan, the Marians, M. Nizaras, Taylor and Karcher, and Signor Ambrosino.

OLYMPIA.—Adgie, the disrobing lion tamer, continued to hold the big type honors in the programme. Marguerite Sylva, who is becoming accustomed to her tight, sang three songs very pleasingly. Stinson and Merton made the laughing hit of the bill with their absurdities. Cook and Sonora also succeeded in keeping the audience amused. T. Nelson Downs palmed his coins under the glare of a calcium, and did it in such slick fashion that everybody was puzzled. Mr. Downs has a very pleasing manner before an audience, and his tricks go all the better on that account. York and Adams talked back to each other in Yiddish, and many hearty laughs followed their remarks. The Clover Trio's act is a little too quiet for this house, but their singing met with appreciation. The Two Judges ought to spend more time in practice. They make altogether too many misses, and an audience becomes nervous when its feelings are disturbed by acrobats who try to do difficult tricks and only succeed after several desperate attempts. The Review Comedy Four opened the bill with an act made up of some good dancing and cake-walking, some fair rag-time piano playing and some very stale jokes. Belle Hathaway's monkeys were nearly as good as some of the real actors on the bill, and a great deal better than some of the others. The production of Mr. Hammerstein's extravaganza, "War Bubbles," was postponed from Thursday until last evening. It will be reviewed next week.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Crowded houses, laughter by the carload, good singing, pretty girls, up to date war humor and lots of other things are to be found at this very prosperous little playhouse every evening. Weber and Fields, Ross and Fenton, Dalley, Kelly, and Bernard continued to man their crafts, Pousse Cafe and The Con-Currers, and with the aid of their merry crews threw bunches of funny shells into the camp of Dull Care, which capitulated without resistance. The olio was short as usual, and served to pass a few moments pleasantly for the early comers. Those who appeared were Irene Franklin, the clever little singer of coon songs; Derenda and Breen, artist and skillful club jugglers, and the Three Melrose Brothers, who did some very smart tricks in the acrobatic line.

PROCTOR'S.—The only novelty in the bill was introduced by Claude Gillingwater and Ed J. Heron, assisted by Mattie Keene. It was a

farce called "The Wrong Flat," the author of which was not named in the programme. The "Wrong Flat" is a farce pure and simple, and like all good farces it contained little or no plot. Mr. Gillingwater appeared first and explained in a few words that he had had a splendid time the night before, and was suffering from the after effects. The occupant of the adjoining apartment, a young man with an English accent, came in dressed in an old wrapper, and inquired for a missing suit of clothes which Mr. Gillingwater in his merry moments had flung out of the window the night before. While they were discussing the apparel business, the wife of the man who had imbibed not wisely but too much, entered, and with one of those sudden inspirations which always come in handy in farce Mr. Gillingwater snatched up a woman's wig which was lying on the mantelpiece, and jamming it on the unfortunate neighbor's head, counseled him to make believe he was his half witted mother. The trio then sat down to breakfast and the complications were piled on thick and fast, until the end, when the "mother" disappeared for a moment, and came back in a barrel, clamoring loudly for a much missed pair of trousers. The farce is well put together, and is just what is wanted in vaudeville. It contains plenty of funny situations, brisk dialogue, and keeps the audience laughing during its entire action. Mr. Heron was particularly good, and his piping voice, with its genuine Cockney accent, helped the fun materially. Mr. Gillingwater was excellent as the husband, and Miss Keene did her share as the gullible wife. Gillingwater and Heron are sure to play many profitable engagements in vaudeville this season. Lew Dockstader was next to last on the bill, and had to carry the handicap of the unlucky "13." In spite of everything, he won his laughs as usual and made his accustomed hit. The Jose Quintette sang their numbers excellently and were encored until they were tired of singing. Mr. Jose's voice is as sweet as it was years ago, and he sang his solos delightfully. Ivan Greboff, the Russian boy pianist, made a hit with his carefully chosen selections, which are not above the heads of his audiences. Leona Lewis sang some songs of the day very vivaciously and was among the best liked performers on the programme. Willis and Collins added a few new touches to their travesty sketch and secured a good many laughs. The Crane Brothers are good dancers, but their comedy is of rather a crude order. Montague and West made a decided hit in their little musical comedietta, which is refined and altogether pleasing. Mr. West's "cello solos" and songs were especially well received. Others in the bill were Jerome and Alexis, Bart Jordan, who contributed a neat dancing specialty; Grace Smith, an unusually clever and graceful bicyclist; John H. Shepley, who played extremely well on the musical glasses, and Mardo, the juggler. Some excellent views were shown on the war-graph, and Fred Watson furnished incidental music and piano solos, which were applauded.

HARLEM MUSIC HALL.—Press Eldridge, with plenty of up to the minute war jokes and an abundance of songs, held the stage for half an hour and made an immense hit. Truly Shattuck, stannously garbed, vocalized successfully three times. Loney Haskell had an inexhaustible fund of yarns and scored heavily. His narrations would be improved, however, were they told more naturally and with fewer gestures. Hiatt and Pearl did a very amusing musical act and won much applause. Horwitz and Bowers gave their Camille travesty, which is rather too old to be entertaining. McPhee and Hill were well received in their acrobatic work. Maude Bradley, with her troupe of Chinese and coons, the Carlisle Sisters in a good singing specialty, and Lewis and Elliot in a comedy sketch were the other numbers. Large audiences were in evidence at every performance.

SAM T. JACK'S THEATRE.—The Ballet Carnival, with new material, opened the bill. The olio included as holdovers Karina, the French quadrille dancers, Pearl Haight, and the Fonti-Boni Brothers, all of whom repeated their successes. Guslie Vivian, comedienne, and Carletta, contortionist, were the new features. In the Parisian Nights, the closing burlesque, Jennie Yeamans continued her clever specialty; Kitty Palmer's marvelous contortion dancing aroused much enthusiasm, and Carrie Thomas' sweet voice and good looks brought her role into prominence. Florence Wragland made her appearance in a leading role, and is a decided acquisition. The theatre continues to play to very good business.

### A TOUCH OF NATURE.

One of those touching incidents of stage life which bring tears to the eyes when they are told occurred at Keith's Union Square Theatre last week.

M. Rudinoff, the French mimic, and Gerald Griffin, the comedian, were chatting together in the dressing-room of the former. Rudinoff was in particularly good spirits, as he had just been handed a batch of mail from Europe. "See! see!" he exclaimed, slapping Griffin on the back, "let's take it! let's take it from my home! How glad it makes me to get them!"

He kissed one of the envelopes and tore it open, laughing all the while. He had only read a line or two when he gasped and fell back with his hand upon his heart, exclaiming, with tears in the eyes which had only a moment before glistened with laughter, "Mon Dieu! Mon Dieu! my friend, my mother is dead!"

A moment later the call boy announced "Rudinoff next!" The gushing tears had to be dried, the face had to wear a masking smile, and in a few seconds the big audience was laughing merrily at the antics of a man whose heart was burdened with the saddest news that can come to any man, the news of the death of a good mother.

### PARTNERS PART.

Flynn and Sheridan will part company at the close of this season. Mr. Flynn will hereafter be the sole owner of the enterprises heretofore controlled by the firm, and in addition he will send out a new company called The Metropolitan, in which Jack Faust will have an interest. The Big Sensation and The City Sports companies will close their seasons on May 21. Both companies have had prosperous seasons.

### IRIS SUES NICHOLS SISTERS.

John J. Iris, the hustling vaudeville agent, has sued the Nichols Sisters for \$66.50, which he alleges is due him as commissions for having secured them an engagement with Burt Haverly and Laura Biggar. Colonel Milliken is the attorney for Mr. Iris. The case will come up for trial this week.

### PROCTOR GETS LOTTIE GILSON.

Joseph F. Vion has booked Lottie Gilson for an engagement with F. F. Proctor, beginning May 30. She will open probably at the Palace. Miss Gilson has been in Europe for a long time.



## VAUDEVILLE.

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## NOTICE TO VAUDEVILLE ARTISTS.

The death of MR. GUSTAV WALTER, President of the WALTER ORPHEUM COMPANY, will in no way affect the business of the ORPHEUM CIRCUIT. It will be conducted as heretofore by the WALTER ORPHEUM COMPANY. Bookings will be made as usual through the GREAT WESTERN VAUDEVILLE ASSOCIATION, 810 ST. JAMES BUILDING, Broadway and 26th St., New York City and 611 SCHILLER BUILDING, Chicago, Ill.

M. MEYERFELD, Secretary.

JOHN MORRISSEY, Assistant Director.

and she will surely be warmly welcomed, as she has been sadly missed.

## MINSTRELSY AND DRY GOODS.

The big stores of Greater New York and Chicago have been left behind in the race for supremacy in the novel advertising line by a dry goods dealer in the town of Plainfield, N. J. This twentieth century merchant had a grand opening a few nights ago, and he engaged a grand array of talent, consisting of George Thatcher, and Ed Marble, and a brass band, to entertain his customers. The Plainfield Press in its criticism of the performance contained the following: "The feature of the evening's entertainment was the appearance of the two famous leaders of minstrelsy, George Thatcher and his old friend, Edward Marble. They had a new string of jokes and gags ready for the occasion, and they kept their hearers in a perfect roar of delight. They rattled off funny stories for twenty minutes, and then said good evening amid a grand burst of applause."

## TESTIMONIAL TO MANAGER TELLER.

L. C. Teller, the popular manager of Weber and Fields' Broadway Music Hall, will be tendered a testimonial by the proprietors and his numerous friends on Sunday evening, May 29. A number of well-known artists have volunteered, and the affair promises to be a great event. The season of the music hall will close on that night and all the regular patrons of the house will probably be on hand to bid the company an adieu.

## THE ORPHEUM'S AFFAIRS.

The death of Gustav Walter will not interfere with the affairs of the Orpheum Circuit. It will continue to be conducted by the Walter-Orpheum Company, and bookings will be made by the New York and Chicago offices as usual. Robert D. Girard, the New York representative, says that all contracts made before Mr. Walter died will hold good.

## TONY PASTOR'S WAR SONG.

Tony Pastor has been stirring up the enthusiasm of his audiences during the past week with a new national song called "The Boys of the Rank and File." It has appropriate words and a ringing melody, and as sung by the veteran comedian it never fails to call forth applause and cheers from all parts of the house.

## GEORGE W. LESLIE REMAINS.

George W. Leslie will remain with Johnstone Bennett and will continue to assist her in presenting the sketch American Types in vaudeville. Miss Bennett has gone on a fishing expedition in the wilds of Maine, and when she returns in a few weeks the tour of the principal vaudeville houses will be resumed.

## LIZZIE RAYMOND TO MARRY.

The rumor of Lizzie Raymond's engagement to a wealthy broker of Boston is incorrect. She will confer her hand and heart upon George W. Montgomery, of Montgomery and Stone, the popular rag-time dancers. The wedding will occur very soon in some Western city.

## FLORENCE BINDLEY IN LONDON.

Florence Bindley, the clever American comedienne, opened at the Palace, London, on May 2, and scored a distinct success. Within a few days she received enough offers to keep her busy for a year.

## REVIEW AT KOSTER AND BIAL'S.

Koster and Bial's will have a new style of attraction next season, in the shape of reviews or high-class burlesques. Among the performers so far engaged are Joseph Ott and Georgia Calne.

## NEW THEATRE FOR DETROIT.

James A. Moore will build a new vaudeville theatre in Detroit, to cost \$100,000, and will spend a good deal of money remodeling his Rochester house.

## VAUDEVILLE JOTTINGS.

Lotta Gladstone opened at the Columbia Theatre, St. Louis, on May 8, and her quaint and original monologue was received with so much favor that she was re-engaged for a second week. Robert Grau has her time all booked for the summer. She will be the opening feature of the Masonic Temple Roof, Chicago, on June 5.

Jessie Moore has left Howard's co., in Boston, and has joined her sister, Ethel, in New York. They will soon be seen in vaudeville in a sketch now being written for them.

Dave Reed, Jr., writes that he has learned that a man who represents himself as Mr. Reed has been offering song manuscripts to music dealers in Buffalo. Reed desires it to be understood that there is only one genuine Dave Reed, Jr., that he is one of the Reed Bros. and that his songs are published by George L. Spaulding.

The Rents Santley co. will close its season at the Lyceum Theatre, in Boston, on May 21.

Charles Leonard Fletcher has completed a new comedy sketch, to which he has given the novel title A Highwaywoman, which will be given a public trial next week. Mr. Fletcher will be assisted by Muriel Harcourt, who will play the title-role. Another sketch by Mr. Fletcher, called A Piece of Impudence, is being rehearsed by George Mack, late of Henshaw's Mr. Dodge of New York co., and Rose Cook. They intend using it in vaudeville.

Hilda Thomas has been singing a medley in her new act, Miss Ambition, for the past four weeks, in which she impersonates a French chanteuse, an English serio-comic and an American soubrette, making a change of costume for each character in full view of the audience.

Edith Merrill, of Weber and Fields' co., who for the past week has been seriously ill at her home, is improving.

The Taylor Sisters, American soubrettes, have been re-engaged for an additional four months at the Moulin Rouge, Paris.

Willis and Loretto have been unable to postpone their time on the Orpheum circuit, and have consequently been compelled to close with Koster and Bial's Vaudeville. They open at the Orpheum in Kansas City, on May 22.

Emmonds, Emerson and Emmonds made such a hit at the Alhambra, in Milwaukee, that Castle and Hopkins have engaged them for their circuit of

theatres and parks. They opened at the Olympic, in Chicago, on May 16.

The war will be responsible for some terrible inflections in the song line. One of the latest is called "Hang Out the Flag That Mother Made."

The Mahr Sisters have just closed a very successful season with Gus Hill's Vanity Fair.

Harry Hill claims to have made a good deal more money this season with Mlle. Ani's Monarchs than some of the old established cos. He says he is in a position to know.

The original Gotham Comedy Quartette (Lang, Fairbanks, Humphreys and Parker) will leave New York by the steamer *Compania* on May 21. They will make a tour of the leading European music halls, opening at the Empire, Sheffield, England, on May 30. They are booked solid for the next two years, and desire to leave their adieux for their friends through THE MIRROR.

Hines and Remington produced their new act, The Road Queen, at the Howard Athenaeum, Boston, last week. In it Miss Remington appears as a female tramp, a character new to the vaudeville stage. They closed the olio and scored a hit. The sketch was written by Miss Remington.

Ethel Brandon made a hit in the support of C. G. Craig and Frank Loeve in The Parson's Love last week, at Keith's Union Square Theatre.

The Rossow Midgots closed their thirty-two weeks' season at Newark, N. J., on May 14.

Joe M. Allen made a hit as Buffalo Bill in a farce called The Wilds of the West, with the Yousouf Vaudeville co., at the Olympic Theatre, Providence, last week.

Valmore, "the instrumental man," has signed for a twenty weeks' season with one of Weber and Fields' cos. for next season.

Elsie Adair, who is now on her way to New York, will be given a big reception by the Cuban Junta when she arrives. Miss Adair was an ardent Cuban sympathizer over two years ago, when she had the Cuban colors displayed on her dress when she capered about in the serpentine dance.

Lola Mora, a Spanish dancer, who has appeared in this city, is being detained at Key West as a prisoner of war. She was among the passengers on the steamer *Panama*, which was captured by one of Uncle Sam's warships.

Mrs. Alice J. Shaw is rejoicing over the fact that her twin daughters have passed their sixteenth birthday and are no longer under the watchful eye of the Gerry Society.

A benefit for 600 locked out machine workers took place at Terrace Garden on May 13. Several prominent vaudeville artists lent their services for the occasion.

Mabel Fenton was suffering from a severe cold one evening last week and could not appear in her usual parts in the burlesques at Weber and Fields' Music Hall. Helen Dunbar replaced her to the entire satisfaction of the management and the audience. Miss Fenton has recovered and has resumed her place in the cast.

M. Witmark and Sons will install a complete indoor telephone service in their new quarters, at 3 West Twenty-ninth Street, to which they removed May 1, and will also add a very pretty oriental cozy corner to their ladies' parlor. The new building is a model in every respect and is the subject of much complimentary comment on the part of their many visitors.

W. B. Cahill, the well-known character actor, will shortly appear in vaudeville, in an original sketch. Where is the Baby? Mr. Cahill will be assisted in the presentation of the sketch by Tony Farrell, Jennie Leland, and Mrs. Charles Erin Verner.

Al. Wilson has arrived in New York after a long tour of the West. He will play vaudeville dates all Summer.

The following artists appeared at the Sunday night concert given by Barbour and Moore, at their Metropolitan Theatre, on May 15: Eugene O'Rourke and May Duryea, Harry Crandall, Louise Montrose, Ed J. Lovell, Frank Whitman, Stella and Collins, Carlotta Gilman, and the war-graph. The programme was under the direction of Fred McClellan. The roof-garden will open May 30.

Tim Murphy will make a brief excursion into vaudeville after he closes his starring tour in Omaha on June 4. The following day he will open at the New Columbia, St. Louis, and then proceed over the Orpheum circuit, where Robert Grau has booked him for a six weeks' tour.

George H. Adams and his daughters, Tonina and Lily, closed a week's engagement at Pastor's on Saturday, and leave soon for the West to fill a Summer tour of the principal parks.

The Circuit Court of St. Louis on May 16 granted a change of name to William Maria Joseph Winzlaus Morgenstern to that of William Rudolph. He has been playing at the principal vaudeville houses and is now in his second week at Keith's.

C. F. Gotthold has joined Dean Edsall. They are in Rochester, N. Y., this week.

James S. Barrett, after an absence from vaudeville of nearly two years, will be at the Standard Theatre, Philadelphia, week of May 23. Mr. Barrett has been connected with some of the best road and stock cos. during the past two years.

Mr. and Mrs. R. J. Dunstan, having made up a hit this season with The Man Upstairs and When a Man's Married, have decided to stay in vaudeville, and are now booking their route for next season. They will open at Keith's Union Square in a new play, written for them by Augustus Thomas.

Joseph F. Vion's offices have been fitted up in truly artistic style. The ceilings and walls have been hung with rich paper, and everything about the place, including the proprietor, is spick and span. Mr. Vion is a busy man just now. He has booked a co. to play for some weeks in Plainfield, N. J., on May 19. It will be a very recherche affair.

Clifford and Ruth have signed the Esher Sisters and Elton Russell for their High Born Lady co.

Damon Lyon, formerly of Augustin Daly's co., will do a monologue on the Keith circuit shortly, commencing at the New York house.

Loney Haskell played a successful engagement at the Harlem Music Hall last week and is appearing at the Leland Opera House, Albany, N. Y., this week.

Derenda and Breen, the club jugglers, have closed a two weeks' engagement at Weber and Fields' and opened on the Keith circuit at Philadelphia May 16.

Mr. and Mrs. Harry Browley (Violet Barney) have had a new sketch written for them by Blanche Marsden and will soon present it at a New York theatre.

A Splitter from My Sweetheart's Wooden Leg is the title of a song by an author who has the euphonious name of Monpie Kioot.

Solaret, "the Queen of Light," has made a big hit in Ottawa and will remain another week. Her serpentine dances are the talk of that stand old Canadian town.

Frank Whitman made a hit at the Academy of Music, Jersey City, N. J., last week. He will play about ten weeks at some of the leading parks and roof gardens during the Summer.

The Cherry Sisters appeared at the Wonderland Theatre, Toledo, last week with great success. They wrote that they were complimented by some of the best citizens of Toledo. They are preparing two new sketches and a new song by Ethel,



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Assisted by FRANK BARRY.

The specialty of Hilda Thomas, in the Leland this week, is well worth seeing, for it is very good. Some who have seen her in the profession. She has a particularly pleasing personality and a most captivating manner.—Albany Express, May 12.

Hilda Thomas made a great hit in her new act, Miss Ambition.—Boston Journal, May 8.

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BY H. J. BURLINGAME.

A very important volume, just off the press. Contains explanations of the following three tricks by the well-known writer, Prof. Hoffmann: "The Magic Tambourine," "The Great Dictionary Trick," and "The Climbing Ring." Also Haskel's "Spiritualistic Couch," "The Revolving Bust Illusion," "Burlingame's Human Cage," "Burlingame's Fix," "Burlingame's Cabinet," "Denstone's Metempsychosis," "David Devant's Flying Thimble," "McLaughlin's Patented Thought Reading Trick," and "Euclid's antedote, or The Spirit Mathematician." All fully illustrated with from one to five illustrations to each trick or illusion. In all twenty-eight illustrations.

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A sketch of the career of Frederick Bancroft, the American Conjurer, with reasons for his non-success, is given. The book contains also a complete Bibliography of Magic, Conjuring and Amusements, in English, German and French, being the most thorough work on this subject ever published. The Bibliography alone makes this a work of inestimable value to the professor, amateur and general reader. 378 works listed. Price 25 cents.

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called "We're Goin' on a Watermelon Spree," in which they will be assisted by a novel song sheet. They will also introduce a patriotic tableau bearing on the war question.

Al. G. Field was much incensed over the announcements of a troupe calling themselves Field's Minstrel co. who appeared at St. Louis recently. He will take steps to see that his trade-mark is not infringed upon.

Frank A. Dailor will not take out the farce-comedy A Bargain Day. He will return to vaudeville instead, presenting a new monologue.

Crane Brothers, "the Mudtown Rubes," closed their season last week at Proctor's Twenty-third Street Theatre. Next season they will take out The Heart of Mudtown.

O'Brien and Bucklev, the musical comedians, strengthened the Peter Maher co. at Hyde and Behman's Empire Theatre, Brooklyn, last week, and they are at the Trocadero, Philadelphia, this week.

Frank D. Bryan, manager of Reilly and Wood's co., writes that his co. collected \$20.54 for the Maine monument fund at the People's Theatre, Cincinnati, on the evening of May 4. A delegation of "society ladies" were to visit each theatre for the purpose of collecting. They ignored the People's and the management decided to have the collection taken up by Mrs. Reilly, Eulalie, the Franchonetti Sisters, the Lane Sisters, and Mrs. Eldridge. The collection, in spite of "society's" absence, was \$20.54 more than that of any other theatre.

Everything is ready for the starring tour of Clifford and Ruth in the musical farce-comedy written for them by Herbert Hall Winslow, entitled A High Born Lady. Manager William H. Barry has arranged thirty week stands. The people already engaged to support Clifford and Ruth are Fisher and Carroll, Sam J. Adams, Edward C. Clifford, William Purdy, Thomas No. 1, the Esher Sisters, Margarette Daly, Elton Russell, Bell Ridings, Bertha Blair, George Williams, and Dell Woodlock, William B. Henry, who has been connected with

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## LA PETITE LILLIE

In a one act comedietta 5 people—A PAIR OF CLIPPERS, introduced songs, dances, novel features.

Authorized agent, OWEN FERRER, Manager vaudeville Department, Facard Exchange, 125 Broadway.



Mr. Pastor's road co. for years, will be the road manager and treasurer, and Harry J. Ridings will be in advance, with Clyde Shurich as assistant. The co. opens its season Sept. 18, at Stamford, Conn.

Papinta's great success at Keith's Boston Theatre continues. Her engagement has again been extended and she is now in her eighth week. She has been compelled to cancel several weeks in other cities in order to continue at Keith's. Taken altogether, her run is by far the most remarkable ever achieved on the Keith circuit.

### VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—In looking over the vaudeville field in Chicago it is difficult to discover anything of any startling originality. Almost all of the bills contain names of people who have played here several times during the season and now fall to offer something new. I listened to a well-known comedian's monologue the other night and was surprised at the old-time material he indulged in. The manager of the theatre told me afterward that he was paying him a three-figure salary at that time, but there are many interesting and entertaining people on the boards, but the other kind, referred to above, quite overbalance the latter. I have witnessed Lillian Burkhart's dainty one-act affair three times, and her charming personality and well written playette is one of the most pleasing things in vaudeville. She is in the last week of a successful return engagement and a warm welcome always awaits her. Associated with Miss Burkhart at the Chicago Opera House this week there are some talented entertainers. Jessie Conthout, for instance, is a bright woman, who presents a refined sketch which serves to introduce her numerous brilliant specialties. The balance of the bill includes the Watson Sisters and Zamora, Little Francesca, Barth and Fleming, Billy Van, Bryant and Saville, the Blondie, Cain and Mack, Willis and Barron, Wilson Family, Blanch Newcomb, Castellet and Hall, and James C. Medway.

The Olympic bill is headed by Billy Clifford and Maud Ruth, and the balance of the bill is made up of William Robinson, Murray Twin Sisters, Rosalee and Lee, the Fancions, Frank Bush, Sam and Kitty Morton, Musical Dale, Emmerson and Emerson, Marie Heath, Hodgkins and Leith, Carrie Esler, Fields and Salina, O'Rourke and Burnett, and Prince Salsuma.

The Haymarket always has a good bill. This week is not an exception to the rule. Although there are no headliners, so-called, the programme is generally entertaining and the performance quite satisfactory. Howe, Wall and Walters have made the rounds of the various houses and are still meeting with favor. Harris and Walters introduce some rather funny ideas. Morris' Pony Circus always delights the little ones. The following also contributed: Cummings and Knight, Constance Windom, Harry Thomson, Gertrude Haynes, Le Roy and Clayton, McCloud and Melville, Mendoza Sisters, Mabel Heston, Signore Day, Three Band Brothers, Henry Whyte, and Kamochi and Tony.

With the coming and going of stock cos. of various calibers in the Chicago field, the efficient and long established Hopkins' co. proceeds on the even tenor of its way, giving the revivals of sterling successes with a finish and completeness that provides constant satisfaction to the patrons. James A. Hearn's Hearts of Oak is this week's offering. Walter Craven's good work is apparent. He has recently been appointed stage director of this theatre. The bill also introduces Mlle. Bombello and her band pictures, Jones, Grant and Jones, Lillie Western, Putnam Sisters, Douglas and Ford, and the biograph.

The Gaiety and Savoy are both dark and will not reopen until the regular season.

At Sam T. Jack's Opera House the Tenderloin Girls, a new series of living pictures, plenty of burlesque, and Troia, Black Carl, and two clever boys, Maximilian and Shields, are the main features. The Orpheum and several other resorts are also presenting vaudeville.

Items: Fred Hallen and Mollie Fuller have been in the city the past few weeks. They left last Saturday to fill engagements in St. Louis—Sells Brothers and Forepaugh's Circus comes 23 for a week. Thomas McKay, who has been with Bonamoy Le Roy, all season, will be the present agent at the Biograph, which opens soon. All of the Summer schemes are opening later this year than previously. By the middle of June, however, they will all be in full blast.

**BOSTON, MASS.**—This is Rose Coghlan's second and last week of her engagement at Keith's and she replaces Nance Goldfield with a new one-act play, "The Girl in the Red Dress." Other features of the Keith programme are Papinta, the Roseow Midgets, the Four Cohans, Hayes and Lytton, Falke and Semon, Ray L. Royce, the biograph, Gilbert and Goldie, Horton and O'Neill, Bud Snyder, Emma Mackey, Bertha Estelle, Stella and Bradbury, Thayer and Fletcher, Kit Foster, Freese Brothers, and E. Murray and the song sheet. Miss Murray is perfectly right in what she says to THE MIRROR about the length of her engagement at Keith's, but she should not forget that the black notes in the sheet behind which she sings break her record by some six weeks.

Charmion promises to be the sensation of vaudeville Boston as she was in New York. She reopens the Boston, supported by Koster and Bial's Congress of Foreign Stars, including Delmore and Lee, Herber's dogs, the nine Picchiani Sisters, Silvers and Emerie, Kingsley Sisters, Gailando, Alf Holt, and Charles Agnew, who has developed into a "dainty chanteuse" since the days when she played here in A Milk White Flag.

This is the last week of the regular season at the Palace and the attraction is the Marie Sanger Extravaganza co. The burlesque is Cuba vs. Spain, and there are living pictures, stereoscopic views and an olio including Mabel Black, Tillie Russell, Kilroy and Brittain, Murray and McCoy, Cora Holland, T. H. Mosher, Hattie Raymond, Jessie Aiken, Marguerite Raphael, Eva Marshall, Gertrude Clemmons, and Gladney and Howe.

Rentz-Santley is always a drawing trade mark in Boston, and at the Lyceum this week the co. presents Joseph J. Sullivan and Carrie Weber, the Sisters Engstrom, who are special favorites at the Lyceum from their two previous engagements this season; Fisher and Crowell, Richard Ward, Lottie Elliott, Tyrene and Evalyne, and Harry S. Marion. At Austin and Stone's the vaudeville attractions this week are Max Villo, Frank Le Barr, Merritt and Rosella, Murphy and Palma, Miles and Ireland, Ada and Anna White, Clarice Melrose, May Walsh Ireland, John and Lizzie Holbrook, Pickert and Whipple, Gertrude Harrington, the Sisters Roselle, and the great American-Spanish war pyramids.

To supplement the dramatic attractions, the Grand there are specialties introduced between the acts as usual.

The French Polly Burlesque co. is at the Aquarium this week.

The Forty Thieves is the burlesque of the week at the Howard Athenaeum. There are female minstrels and war views on the bioscope, while the variety features are the Punctinello Family, Mrs. Flower, John and Nellie Healy, Terry and Elmer, Al and Marie Anderson, Sheridan and Forrest, Mackie and Walker, Margaret Resa, Gorman and Proctor, Bonnie Goodwin, Frank Cushing, Alphonso Mascer, and Lizzie Clifford.

The Palace will have a Hebrew opera co., opening next week.

**PHILADELPHIA, PA.**—The Bijou has an excellent bill. Lew Dockstader makes his farewell bow in vaudeville. George W. Day, Bert Coote and Julie Kingsley, Burke and Forrest, Guyer and Daly, Kelly and Gray, Ahern and Patrick, the Tanakas, Derenda and Brown, and Oscar Hall, Webb and Hesson, Baldwin and Daly, Louise Trux, Mitchell, the magician; Binns and Binns, and the biograph, with new war pictures, continue in great favor to the usual large patronage.

Peter Maher, with his athletic, vaudeville and burlesque co., will play a big week at the Trocadero, as he has gathered a good co., comprising many favorites. Peter Maher does an act with the old pugilist, George Godfrey. The variety organization presents Jones and Sutton, Farrell and Stack, Nellie Franklin, Hayes and Healy, O'Brien and Buckley, Mlle. Bertini, sensational equilibrist; St. John and Lytton, and the Danovans. Ladies' Night at the Cribb Club concludes next week. The last of a most successful season, Nima Medea's Burlesquers is to be the attraction.

The Kensington closed for the season 16. The Bon Ton Burlesquers are the entertainers for week at the Lyceum, with a good array of pretty faces in handsome costumes, opening to excellent patronage. Joe Goddard in a contest with Billy

Leedon is a feature. Week of May 23, English Gaiety Girls.

Pleasant weather, the opening of the bicycle season and the numerous parks with free musical attractions will soon serve as a counter attraction to vaudeville houses, and, with the exception of the Bijou, which keeps open the year round, the season will soon be ended.

**WASHINGTON, D. C.**—The F. Foster Extravaganza co. opened to excellent attendance at Kernan's Lyceum Theatre 16, presenting an entertainment throughout that was bright, chipper and up-to-date. Charmion had another imitator in the person of Chenette, a young and talented trapezist. Stanley Whiting's rag-time music, coin oddities and his "Syncopeated Sandy" are a taking feature. Leslie and Clair, West and Williams, the Cuture Brothers, Nellie Daly, and the Sisters Bernard are seen to great advantage. Rose Sydel's London Belles commence an engagement 23.—The announcements for the Bijou 18 are Gertrude Rutledge, Three Danbar Sisters, John T. Tierney, Matthews and Harris, the Magister, John Howell, Charles De Forest, Sadie Hart and Elsie Eastman, and a re-engagement of Byron G. Harlan and Hal Yost.—Notes: Next Monday general manager Hughey Kernan, resident manager of the Lyceum, will take his annual benefit.—Pain's Fireworks Co. will give an exhibition of the battle of Gettysburg at Base Ball Park the night of Decoration Day.—Vivian and Ethel Clarie are two young women of exceptional ability. They are harpists and violinists of more than ordinary merit, and are a prominent feature with Bryant and Watson's American Burlesquers.—The Sioux Indians from Pine Ridge Indian agency, South Dakota, who are now with Buffalo Billy's Wild West Show, were visited on their opening night by their old friend, John C. Scott, now located here, who was among them at their agency for a long time in 1894 and 1895. Mr. Scott was given a cordial greeting. JOHN T. WARDE.

**SAN FRANCISCO, CAL.**—The visions of art at the Orpheum have attracted much attention 2-8. They comprise seven groupings. The color effects, posing, etc., are artistic and effective, and much praise is due to the management for this novel addition to the programme. Other attractions are Roberto and Doretto, Hayes and Dandy, Tony Wilson and Clown in an amusing acrobatic turn which is novel and interesting, John W. Ransome in his famous Mark Hanna impersonation, Lottie B. Raynor and Campbell and O'Brien, and Reno and Richards in interesting specialties. An attractive addition to the bill for the coming week will be Isabelle Urquhart. Other features will be George H. Fielding, Gruet, Beers and Gruet, Mlle. Barthe, Kerner's visions of art with new subjects, and other holdovers. Business has been very good. The color effects, posing, etc., are artistic and effective, and much praise is due to the management for this novel addition to the programme. 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Managers, write for our latest list of Attractions.

McCloud and Melville—Haymarket, Chicago, May 15-21.  
Medway, James C.—Opera House, Chicago, May 16-21.  
Mendoza Sisters—Haymarket, Chicago, May 16-21.  
Morellos, The—Palace, N. Y., May 16-21.  
Mooker-Mack Trio—Shea's, Buffalo, May 16-21.  
Murray Sisters—Olympic, Chicago, May 15-21.  
Murphy, Mark—Wonderland, Rochester, May 16-21.  
Moore, Raymon—Academy, Jersey City, May 16-21.  
McBride and Goodrich—Harlem Music Hall, N. Y., May 16-21.  
Moore, Florence—Proctor's, N. Y., May 16-21.  
Murphy and Mack—Proctor's, N. Y., May 16-21.  
Melrose Brothers—Proctor's, N. Y., May 16-21.  
Mackie, J. B.—Keith's, N. Y., May 16-21.  
Mazzotta—Keith's, N. Y., May 16-21.  
Miles and Ireland—Austin and Stone's, Boston, May 16-21.  
Maxvillo, Herr—Austin and Stone's, Boston, May 16-21.  
Murphy and Palma—Austin and Stone's, Boston, May 16-21.  
Mackie and Walker—Howard, Boston, May 16-21.  
Mason, Alphonso—Howard, Boston, May 16-21.  
Monroe, George W.—Music Hall, Brooklyn, May 16-21.  
Merritt and Rosella—Shea's, Buffalo, May 16-21.  
Nobles, Milton and Dollie—Proctor's, N. Y., May 16-21.  
Noster, Kit—Keith's, Boston, May 16-21.  
Nooyah—Shea's, Buffalo, May 16-21.  
Nichols, Nellie—Museum, Phila., May 16-21.  
Newcomb, Blanch—Opera House, Chicago, May 15-21.  
Nawna, The—Proctor's, N. Y., May 16-21.  
Oude, Koster and Bial's, N. Y., May 9-21.  
Ozav, M.—Haymarket, Chicago, May 16-21.  
O'Rourke and Burnett—Olympic, Chicago, May 15-21.  
Orbanany, Irma—Harlem Music Hall, N. Y., May 16-21.  
Ork, Adele Purvis—Keith's, N. Y., May 16-21.  
Olympia Quartette—Minerva Park, Columbus, May 16-21.  
Picchiani Sisters—Boston Theatre, Boston, May 16-21.  
Papinta—Keith's, Boston, March 28-May 21.  
Pantzer Brothers—Koster and Bial's, N. Y., April 18-May 21.  
Pittet—Olympic, Providence, May 16-21.  
Perry and Crane—Olympic, Providence, May 16-21.  
Pryma, Hyberta—Proctor's, N. Y., May 16-21.  
Provo—Olympic, N. Y., May 16-21.  
Pickert and Whipple—Austin and Stone's, Boston, May 16-21.  
Punchinello Family—Howard, Boston, May 16-21.  
Pinaud, Eddie—Wonderland, Rochester, May 16-21.  
Pacy and Hanley—Museum, Phila., May 16-21.  
Rudinoff—Keith's, N. Y., May 16-21, Keith's, Boston, May 16-21.  
Rice Brothers—Auditorium, Bridgeport, May 16-21.  
Rosenow Midgots—Keith's, Boston, May 16-21.  
Royer, Ray L.—Keith's, Boston, May 16-21, Keith's, N. Y., May 16-21.  
Rutledge, Gortude—Bijou, Washington, May 16-21.  
Ritchie—Koster and Bial's, N. Y., March 7-Indefinite.  
Rogers Brothers—Koster and Bial's, N. Y., May 16-21.  
Rigby, Arthur—Bijou, Toronto, May 16-21.  
Reno and Richards—Orpheum, Los Angeles, May 16-21.  
Robinson-Baker Trio—Palace, London, Eng., April 11-Indefinite.  
Ritchie, Adele—Koster and Bial's, N. Y.—Indefinite.  
Robyns, Mr. and Mrs.—Wonderland, Detroit, May 16-21.  
Rogers and Ryan—Auditorium, Bridgeport, May 16-21.  
Reynolds, Jennie—Wonderland, Rochester, May 16-21.  
Rio Brothers—Harlem Music Hall, N. Y., May 16-21.  
Randall, Lew—Proctor's, N. Y., May 16-21.  
Roselle Sisters—Austin and Stone's, Boston, May 16-21.  
Rosa, Margaret—Howard, Boston, May 16-21.  
Rexford, The—Haymarket, Chicago, May 15-21.  
Rombello, Mlle.—Hopkins', Chicago, May 15-21.  
Rosley and Lee—Olympic, Chicago, May 16-21.  
Robinson, William—Olympic, Chicago, May 16-21.  
Snyder, Bud—Keith's, Boston, May 16-21.  
Swan and Bamard—Music Hall, Brooklyn, May 16-21.  
Silverne and Emery—Boston Theatre, Boston, May 16-21.  
Shattuck, Truly—Koster and Bial's, N. Y., May 16-21.  
Sylvia, Marguerite—Olympic, N. Y., May 2-21.  
Smith and Campbell—Olympic, Providence, May 16-21.  
Symonds, Lottie West—Academy, Jersey City, May 16-21.  
Swift and Chase—Palace, N. Y., May 16-21.  
Scott, Carrie—Proctor's, N. Y., May 16-21.  
Searle, Bessie—Proctor's, N. Y., May 16-21.  
Salerno—Keith's, N. Y., May 16-21.  
Seymour, Blanche—Minerva Park, Columbus, May 16-21.  
Stella and Bradbury—Keith's, Boston, May 16-21.  
Sheridan and Forrest—Howard, Boston, May 16-21.  
Stirk and Anita—Wonderland, Rochester, May 16-21.  
Swain and Downey—Columbia, St. Louis, May 16-21.

Scanlan and Stevens—Music Hall, Brooklyn, May 16-21.  
Satsuna, Prince—Olympic, Chicago, May 16-21.  
Tanakas, The—Keith's, Phila., May 16-21.  
Thropp, Clara—Koster and Bial's, N. Y., May 9-21.  
Tronbadour Four—Pala, New Haven, May 16-21.  
Thomas and Barry—Keith's, N. Y., May 16-21.  
Shen's, Buffalo, 21-28.  
Thompson, Harry—Haymarket, Chicago, May 15-21.  
Thornton, James—Keith's, N. Y., May 16-21.  
Trux, Louise—Keith's, Phila., May 16-21.  
Thayer and Flag—Keith's, Boston, May 16-21.  
Terry and Elmer—Howard, Boston, May 16-21.  
Tierney, John T.—Bijou, Washington, May 16-21.  
Urquhart, Isabelle—Orpheum, San Francisco, May 9-21.  
Valmore, Fred—Weber and Fields', N. Y., May 16-21.  
Vino, Val—Proctor's, N. Y., May 16-21.  
Vincent and Hermann—Austin and Stone's, Boston, May 16-21.  
Van and Nobriga—Music Hall, Brooklyn, May 16-21.  
Van, Billy—Opera House, Chicago, May 15-21.  
Waterbury Brothers and Tenny—Hopkins', St. Louis, May 16-21.  
Whirlwinds, The Five—Columbia, St. Louis, May 15-21.  
Warren, Fred—Suburban, St. Louis, May 15-21.  
Whyte, Henry—Haymarket, Chicago, May 16-21.  
Windom, Constance—Haymarket, Chicago, May 16-21.  
Webb, Margaret—Harlem Music Hall, N. Y., May 16-21.  
Western, Lillie—Hopkins', Chicago, May 15-21.  
Watson Sisters and Zamora—Opera House, Chicago, May 15-21.  
Watson, Hutchings and Edwards—Keith's, N. Y., May 30-June 4.  
Webb and Hassen—Keith's, Phila., May 16-21.  
Wilson, Tony—Orpheum, Los Angeles, May 9-21.  
Orpheum, Sacramento, 23-June 4.  
Wilson Family—Opera House, Chicago, May 16-21.  
Williams, Gus—Hopkins', St. Louis, May 16-21.  
Williamson and Stone—Pala, New Haven, May 16-21.  
Wills and Barron—Opera House, Chicago, May 15-21.  
Wentworth, May—Auditorium, Bridgeport, May 16-21.  
World Trio—Wonderland, Rochester, May 16-21.  
Wests, The—Olympic, Providence, May 16-21.  
Wilkes, Anna—Academy, Jersey City, May 16-21.  
Williams and Walker—Palace, N. Y., May 16-21.  
Wilson, Al—Harlem Music Hall, N. Y., May 16-21.  
West, John A.—Harlem Music Hall, N. Y., May 16-21.  
Whitney's Boys, Tom—Austin and Stone's, Boston, May 16-21.  
White, Ada and Anna—Austin and Stone's, Boston, May 16-21.  
Wilson, Ray—Music Hall, Brooklyn, May 16-21.  
Whitney and Lewis—Shea's, Buffalo, May 16-21.  
Waller and Waller—Museum, Phila., May 16-21.  
York and Adams—Olympic, N. Y., May 2-21.  
Young, Ollie—Suburban, St. Louis, May 15-21.  
Zazelle and Vernon—Palace, N. Y., May 16-21.

### MATTERS OF FACT.

May Kent, a social favorite of Boston, will seek histrionic honors next season in the stellar role of an emotional play which has been specially written for her. The production will be first-class. Ample capital is said to be back of the enterprise.

Robert Drouet has been the leading man of seven of the principal stock companies of the country, and during his engagements he appeared in over one hundred plays and displayed great versatility.

The Manhattan Vaudeville, Musical and Dramatic Exchange has removed its offices from the Broadway Theatre Building to more spacious quarters at 1368 Broadway. The exchange is managed by Kendal and Lake, who can furnish anything in the way of theatrical entertainment.

The death of Gustav Walter in no way effect the business of the Walter Orpheum company, which controls the big Orpheum circuit in the West. The Great Western Vaudeville Association, with offices in the St. James Building, New York, will arrange the bookings of the circuit as heretofore.

The new Opera House at Cohoes, N. Y., which E. C. Game is to manage, is progressing rapidly. One of its principal features will be the immense amount of iron and steel in its construction. Contracts for ten complete outfits of scenery were placed last week.

Victory Bateman, after thirty weeks of conspicuous success as leading lady with the Imperial Theatre Stock company, at St. Louis, is at liberty for special engagements for summer or next season, and may be addressed at 101 West Thirty-eighth Street, this city.

Two songs that are acquiring popularity are "The American Girl of Today" and "Let Her Come Home Again," sung to applause by Geneva Irdell and Julie Mackey. They are both published by A. Seil and Company, 32 South Laurel Street, Bridgeport, N. J.

Charles Gaden and Laura Lorraine have returned to town. Their recent engagements have been with

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Charles A. Gardner, The Privateer, and The Young American. They may be engaged for the Summer, and have not yet closed for next season.

Corse Pavton is playing a four weeks' engagement at the Jefferson Theatre, Portland, Me. His business is reported to be phenomenally large.

William Hepner, the well-known theatrical wig maker, reports excellent business by his Chicago house, notwithstanding the time of year. Mr. Hepner also wishes to announce to the profession the fact that his main office is in New York, where he makes his home and superintends things personally.

Max Zoellner and Edwin C. Jepson have assumed management of Darkest Russia for next season.

John Fay Palmer will revive the dramatization of "The Last Days of Pompeii," entitled The Egyptian of Pompeii, the coming Summer.

George Hubert, musical director, is disengaged and may be addressed in care of this office.

Marie Haynes has been engaged and is now rehearsing the part of Martha in The White Squadron, which is to have a run at the Grand Opera House, this city.

A thoroughly organized comic opera company can be secured on reasonable guarantees by addressing "Summer Attraction," care of this office.

A star sonnetette play is offered for sale by Robert Graff, 71 Gates Avenue, Brooklyn.

Edwin Mordant has just closed with the Grand Opera House Stock company, Philadelphia, and returned to the city. He is an experienced leading man and staged the production of Shenandoah, which finished its fiftieth performance May 14.

Marion Chase invites offers for character business in opera. She may be addressed care of this office.

Howard Wall has sold his musical comedy sketch, Wanted—A Fellow, to the Clover Trio. They have placed it in rehearsal and will soon make a production at one of the leading vaudeville houses. Music for the act has been written by Samuel Speck, who, in collaboration with Mr. Wall, has lately produced

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a new patriotic song, "The Song that Won the Fight."

J. Palmer Collins has just closed a very successful week in Wilton Lackaye's new play, Charles O'Malley. He is open for Summer stock and for next season.

Charles Arthur is at liberty for the Summer, having just terminated his engagement with The Ballet Girl.

Edward Esmonde played the leading part, Mario Navarro, in For Liberty and Love, at Forepaugh's Theatre, Philadelphia, last week.

Jessie Bradbury, at the close of her present engagement, June 15, with Marie Jansen's company, will be open to offers. Miss Bradbury is singing and dancing herself into favor everywhere.

Howard and Doyle have authority to let the plays, Chimie Fadden and After Twenty Years, to stock or repertoire companies.

Charles H. Prince, late of The Geezer, has received several offers for next season, but has not closed. He may be addressed care of this office.

The Goldsmith make-up box is now being sold for 50 cents. It is the same box that was formerly sold at 75 cents.

Hal Reid is no longer connected in any capacity with the Human Heart's company. He has just closed a three years' contract with Lincoln J. Carter, who will soon produce his play, Knobs o' Tennessee.

S. A. Schless, who has been for several seasons past lessee and manager of the Opera House, at Wilmington, N. C., has branched out and now controls the Academy of Music, at Raleigh, N. C., the leading amusement house of the Capital City. He has leased same for a term of five years. Both houses have undergone extensive repairs. Companies playing his circuit the coming season can look forward to good business in both cities, they being the largest in the State. Mr. Schless is giving his personal attention to the booking, and should be addressed at Wilmington, N. C.



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Mr. Cook's lyrics are well adapted to musical treatment, and are always bright and at times exceedingly clever. —Boston Herald.  
Mr. Cook has the mastery of flexible and diversified rhythm. —Boston Courier.  
Lyrics are far above the average in the modern comic opera. —Boston Post.  
Mr. Cook has written some admirable lyrics for the production, so librettists that I know of displaying such facility in this direction. —N. Y. Dramatic Mirror.

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Whitecar was a very clever villain in make-up and general ferocity, and the gallery, than whom in some things there are no better judges, showed their appreciation of him by hooting tumultuously.

W. A. Whitecar again had a good chance to show his ability as the Baron and did fine work.

Laura Almonino is always a favorite at the Grand and there was nothing but plaudits for her as Fuschia Leach.

Mr. Whitecar played with good force, and made his role what it was intended to be, so much so that the crowded galleries hissed and hooted him in genuine melodramatic style.

One of the choicest bits of the whole performance was that drunken scene so effectively carried by Mr. Whitecar, and so suddenly transposed into another and powerful scene showing Sturtevant in the throes of chloral poisoning.—Pittsburgh Post.

W. A. Whitecar has the part of the villainous husband, Prince Zouroff, and the lines of the house were sufficient evidence that the part was well taken.

Miss Almonino, as the American girl, Fuschia Leach, was at home in the part, in which she had previously been seen in Pittsburgh, and her good work was highly appreciated.—Pittsburgh Telegraph.

Mr. Whitecar's sterling ability was again evidenced, and his Jack Dudley, Coxswain, is one of his best personations. Miss Almonino was a Dot meet to madden and fascinate any man of sense, hence to do this unto Arthur.—Pittsburgh Bulletin.

W. A. Whitecar's villainous are becoming a potent factor in the grand productions. Mr. Whitecar has ideas peculiarly his own, and his heavies are devoid of the wild and woolly qualities usually given them. They are undoubtedly finished.

Of course W. A. Whitecar, as the old barnacle-backed coxswain, had the fat, and he gave another glimpse of his many-sided ability. Whitecar is one of the few actors who can change their voices to suit the characters they play and, even to the gruff and briny tones of the old salt, he acted so as to have the whole house with him.

But it is to W. A. Whitecar, as Jack Dudley, the old sea dog, that the demonstrative part of the house gives its heart, and he really does another fine piece of acting. There was never just such a sailor as the author has made this one, but Whitecar would almost convince you there might be. The audience is always ready to laugh when he pulls his forelock and comes on the stage.—Pittsburgh Dispatch.

Mr. Whitecar is a satisfying Prince Zouroff, polished, heartless and acceptably villainous. Miss Almonino gave an excellent portrayal of the stage American girl, and was a pretty and masterful Fuschia Leach.

The Topsy of Miss Almonino was as thoroughly comical as could be imagined, and the Legree of Mr. Whitecar added another to this actor's growing list of admirable personations.

Mr. Whitecar, as Guy Sturtevant, was at his best, and in the scene which shows him in his cape and about to forget that he is a gentleman he does some of the best work seen on the stage of the Grand this season.—Pittsburgh Bulletin.

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